SAUNDARYA-LAHARĪ

(THE OCEAN OF BEAUTY)

OF

S'RĪ S'AṂKARA-BHAGAVAT-PĀDA

WITH

TRANSLITERATION, ENGLISH TRANSLATION, COMMENTARY,
DIAGRAMS AND AN APPENDIX ON PRAYOGA

BY

PAṆḌIT S. SUBRAHMAṆYA S'ĀSTRĪ, F. T. S.

AND

T. R. S'RĪNIVĀSA AYYAṄGĀR, B.A., L.T.



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INTRODUCTION

THE Saundarya-laharī, "the Flood of Beauty", eminently shares the characteristics of (*i*) a Poem displaying the finest touches of poetical fancy, (*ii*) a Stotra, Hymn in praise of the Goddess Tri-pura-sundarī, (*iii*) a series of Mantra-s, mystic formulæ, to be used by the Upāsaka along with the corresponding Yantra-s, Diagrams, wherein the Devī is to be conceived as abiding, and (*iv*) an exposition of the Āgama-s and Tantra-s, bearing on the worship of the Supreme Being in Its aspect of the S'akti, Creative Energy, known as the S'rī-vidyā, embodying the underlying principles of Vaidika-dharma and as such having the sanction of the Veda-s. In its first forty-one stanzas it encompasses the Ānanda-laharī, "the Flood of the Blissfully Sublime". As the very names and the design of the two parts indicate, it points, on the one hand, to the way of approach to the Paramātman, attainable

only through true spiritual devotion and knowledge of the real nature of the Paramātman, supplemented by the successful accomplishment of the highest Yoga of Nir-vikalpa-samādhi ; on the other hand, it leads in effect to the merging of the Jīvātman of the Upāsaka into the non-differentiated Brahman, so exquisitely expounded in the Upaniṣad-s and other authoritative works dealing with the Monistic Ideal of the Vedānta, through the worship of the qualified Brahman, so well portrayed in Stotra-s, Āgama-s, Tantra-s, Purāṇa-s and the Karma-kāṇḍa, thus typifying Nir-guṇopāsanā through Sa-guṇopāsanā in essence.

A unique feature of the Sanātana-dharma of the ancient Ṛṣi-s of this Puṇya-bhūmi of ours, which has enabled this time-hallowed system of theirs to endure through the ages, consists in the fact that it is elastic and comprehends systems adapted to the capacity, idiosyncrasy and stage of development attained by the various classes of persons owing allegiance to it, from individuals on the highest to the lowest rungs of the ladder of spiritual Evolution. The highest forms of worship

envisaged by the Vedic Seers of yore stand far above the ken of the vast majority, for whose delectation suitable forms of worship of Viṣṇu, S'iva, the S'akti and other Vedic deities have been elaborated by the large number of Āgama-s, Tantra-s, Purāṇa-s, Itihāsa-s, etc., all within the ambit of the Vedic ideal, and these have captured the imagination of these classes and continue to hold sway over their minds even to the present day.

One of such forms of worship is the S'rī-vidyā, the worship of the Supreme Being in Its feminine aspect of the S'akti, Creative Energy, which embraces two forms: (*i*) the Internal, meant for the more advanced, assuming the character of worship of the Supreme Being in the aspect of S'iva conjoint with the S'akti, at the various centres of energy of the human body, passing through various stages on to the highest, eschewing all rituals and ceremonies; and (*ii*) the External, intended for the less evolved, assuming the form of worshipping Yantra-s inscribed on the Bhūrja leaf, gold and other metallic plates, coloured linen or slabs, to the accompaniment of the repetition of particular Mantra-s made up of the

Mātṛkā-s, with appropriate gestures, postures, facing of particular cardinal points, offerings of Dhūpa, Dīpa, Naivedya, etc., all with a view to acquiring special psychic powers, gratification of specific desires, etc., of the Upāsaka. The former, known as the Samaya-mārga, is based on the Saṃhitā-s of the S'ubhāgama-pañcaka, the works of five great Seers, and does not, in any way, run counter to Vedic principles. The latter, known as the Kaula-mārga and dealt with in the sixty-four Tantra-s, although primarily intended for the worship of the Devī, has, in course of time, afforded scope for the inclusion of vulgar practices (Vāmācāra) smacking of Kāpālika and Kṣapaṇaka usages, appealing to the venal side of human nature and exercising a demoralizing influence on the votaries to an extent not countenanced by the Veda-s. These unwholesome features of the S'ākta cult began to weigh on the minds of high-souled reformers of the type of S'aṃkara-bhagavat-pāda, who soon opened a crusade against such practices by expounding the sublime truths of the Samaya-mārga in their writings and preachings, with a view to uphold

the beautiful methods of the Samaya doctrine and supplant the ugly features of the Kaula-mārga. Hence this work is appropriately called the Saundarya-laharī, the Flood of Beauty, washing out in its torrent the filth accumulated in the Kaula-mārga and restoring the purity of the S'rī-vidyā in relation to its external forms and ceremonies. In this laudable attempt he seems to have been ably served, in a later generation, by Lakṣmī-dhara and Bhāskara-rāya, two celebrated scholars and stalwart mystics acquainted with the inner working of the worship of the S'rī-vidyā, in their commentaries on several works relating to it. Lakṣmī-dhara's zeal for the preservation of the Samaya-mārga in all its purity and for the reform of the Kaula-mārga is so great that he even steps beyond the province of a mere commentator and differs from the author of the original work in matters of detail, where he thinks his own personal experience of the recondite practices warrants him to do so.

S'rī S'aṃkara-bhagavat-pāda is accredited as the author of the Saundarya-laharī[1] by

[1] Vallabha-deva, who is assigned to the fifteenth century A.D., in his Su-bhāṣitāvalī, quotes the twenty-seventh stanza of this work, ascribing its authorship to S'rī S'aṃkara-bhagavat-pāda.

Lakṣmī-dhara, Bhāskara-rāya, Kaivalyās'rama, Kames'vara-sūri, Acyutānanda and a host of other commentators of the work. The author of the gloss, Sudhā-vidyotinī, on this work, however, ascribes it to his own father, Pravara-sena, the son of Dramiḍa, a king of the Dramiḍa country, and says that on the strength of the information directly obtained from his father he wrote the said gloss. There are others who say that S'iva himself is the author of the Stotra, and yet others who maintain that it had its origin in the teeth of Lalitā, the Prime S'akti.[1] Those who ascribe it to S'aṃkara-bhagavat-pāda also aver that the Draviḍa-s'is'u, referred to in stanza 75 of the

[1] There is yet another tradition about the prime source of this work. The story goes that S'aṃkara-bhagavat-pāda, who is considered to be Īs'vara incarnate, paid a visit to Kailāsa, clad in the robes of a mendicant, and took the Mantra-s'āstra placed by the Devī on the throne of Īs'vara. While he was about to leave Kailāsa along with the spoil, Nandikes'vara, who was on duty hard by, snatched the book from his hands. After grappling with him for a while, the Ācārya succeeded in retaining a portion of the book, which contained the first forty-one stanzas of the Saundarya-laharī, to which were added fifty-nine more stanzas composed later on by him to complete the work. All these traditions apart, any unsophisticated student of the S'rī-vidyā, after a thorough and close study of the literature bearing on it, is bound to arrive at the conclusion that this work of S'aṃkara gives a faithful rendering of the views of his Parama-guru, S'rī Gauḍa-pādā-cārya as expounded by him in the Subhagodaya, in the first forty-one stanzas of this work for the delectation of the more advanced student, rounded off with a highly poetic adoration of the Devī, in the latter portion.

work, is S'aṃkara himself, one of them, Kaival-yās'rama, even going to the extent of making a remark, in his gloss on one of the stanzas, that it is not found in the manuscripts of the Malaiyālam country, seeking thereby to fix the Malaiyālam country as the place of origin of the work and indirectly hinting that S'aṃkara-bhagavat-pāda was a native of Malabar. The fact that there are as many as thirty-five glosses of this work known to be extant in various parts of India, of which only one attributes the authorship to a person other than S'aṃkara-bhagavat-pāda, at least affords us greater proof of the genuineness of S'aṃkara-bhagavat-pāda's authorship of this Stotra, than of several other Stotra-s ascribed to him. Even if the reference to the Draviḍa-s'is'u in the work be taken to point to some other person, whether it be Pravara-sena, as is claimed by one of the commentaries, of S'rī Jñāna-saṃbandha, as is claimed by some chronologists, one noteworthy fact results out of this reference, *viz.*, that the Draviḍa-s'is'u must either have been a contemporary of the author of this work or one belonging to a prior period. Till the identity and other

antecedents of Pravara-sena, king of the Draviḍa country, are fairly well established and his chronology fixed with a fair amount of accuracy, we are not warranted in drawing any inference therefrom relating to the genuineness of the claim put forward in his favour. As for S'rī Jñāna-saṃbandha, who is said to have flourished about 1,200 years ago, if the Draviḍa-s'is'u under reference is to be taken to point to him, we have to infer that S'aṃkara-bhagavat-pāda, to whom almost universally this work is attributed, must have flourished in the eighth century A. D., an inference which is supported by the view of European scholars that S'rī S'aṃkarācārya, the author of the S'ārīraka-mīmāṃsā-bhāṣya, flourished between A. D. 788 and 820. If the opinion held by Indian scholars that Ādi S'aṃkara flourished in the sixth century B. C. should be adhered to and this work attributed to him, then the internal evidence afforded by the Draviḍa-s'is'u will be perfectly useless, unless some other Draviḍa-s'is'u answering to the description is dragged out of oblivion and presented to us as the one referred to by S'aṃkara-bhagavat-pāda. We are loath to

acquiesce in the view that S'aṃkara-bhagavat-pāda sought to refer to himself as the Dravida-s'is'u indicated in such vainglorious terms in the poem. We are therefore of opinion that the Dravida-s'is'u referred to is S'rī Jñāna-saṃbandha and that this Stotra is the genuine work of S'rī-S'aṃkara-bhagavat-pāda, who lived in the eighth century A.D.

In editing the text of the work, we have mainly followed the work published by the Government of Mysore as No. 11 of the BIBLIOTHECA SANSKRITA of the Government Oriental Library Series, after adopting suitable readings wherever we thought it necessary. The various readings gleaned from the commentaries of Lakṣmī-dhara, Kaivalyās'rama, Kāmes'vara-sūri and Arthur Avalon's edition of the Ānanda-laharī have been given as foot-notes under the several stanzas, and we hope that they will afford an opportunity to the reader to appreciate the various shades of meaning sought to be read into the text. In the English rendering and the commentary of the stanzas we have largely drawn from the mine of information available in the commentaries mentioned above, the

Malaiyālam commentary of Brahma-srī Kaṇṭiyūr Mahādeva S'āstrin and the editions of the Ānanda-laharī with English rendering, notes and comments by Arthur Avalon and R. Ananta-kṛṣṇa S'āstrin. We may add in this connection that the MS. copy of the commentary, Aruṇāmodinī of Kāmes'vara-sūri, which has not so far been published and which contains a fund of rare material for the elucidation of the work, was made available to us by the courtesy of our friend Mr. T. Vis'va-nātha Rao.

We have added in the form of an appendix the Prayoga relating to each stanza, gleaned from several sources for the benefit of Upāsaka-readers and a preliminary note at the end of the first stanza as to the detailed procedure to be adopted for worship, common to all the stanzas. The Yantra-s relating to each stanza will also be found inserted in their proper places.

In this connection we would strongly recommend a close study of the 'Varivasyā-rahasya' by S'rī Bhāskara-rāya 'The Serpent-power' by Arthur Avalon, and 'The Cakra-s' by the Rt. Rev. C. W. Leadbeater to advanced

students of the S'rī-vidyā, who will find therein plenty of interesting additional material relating to the Cakra-s and how far the practitioner could rely on them in the course of his practice, as also the pitfalls to be avoided by him. We have however to sound a note of caution here. The very essence of the S'rī-vidyā consists in its being availed of by its votaries to serve lofty and altruistic purposes. Hence care should be always taken to see that it is not dethroned from its high pedestal, to serve ignoble and selfish ends.

We have, in conclusion, to acknowledge our deep indebtedness to M. R. Ry. R. Kṛṣṇa-svāmi S'āstrin, B. A., the celebrated scholar, for the various suggestions and explanations of recondite portions so kindly offered by him in the course of our work.

Tanjore S. SUBRAHMAṆYA S'ĀSTRĪ
15-10-1937 T. R. S'RINIVĀSA AYYAṄGĀR

NOTE

The modern system of transliteration has been followed in this work:

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ ṛ, ॠ ṝ, ऌ ḷ, ॡ ḷī, ए e, ऐ ai, ओ o, औ au, ं ṃ or ṁ, : ḥ,

क् k, ख् kh, ग् g, घ् gh, ङ् ṅ,

च् c, छ् ch, ज् j, झ् jh, ञ् ñ,

ट् ṭ, ठ् ṭh, ड् ḍ, ढ् ḍh, ण् ṇ,

त् t, थ् th, द् d, ध् dh, न् n,

प् p, फ् ph, ब् b, भ् bh, म् m,

य् y, र् r, ल् l, व् v,

श् s', ष् ṣ, स् s,

ह् h, ळ् ḷ.

अकारादिक्रमेण श्लोकानुक्रमणिका

B

सौन्दर्यलहरी

SAUNDARYA-LAHARI

THE votaries of the S'akti, the Kuṇḍalinī, may be roughly divided into two classes: the Samayin-s or those who believe in the sameness of the S'akti and S'iva, and the Kaula-s or those who worship the Kaulinī, the sleeping Kuṇḍalinī, *i.e.*, the S'akti, which resides in the *Mūlādhāra*, which is known as the Kula-plexus. The former believe in the rousing of the above Kuṇḍalinī, the grossest form of Cit, and its being worked up in successive stages, by Upāsanā, Tapas and Mantra-japa, through the six Cakra-s, which are the centres of Energy, on to the thousand-petalled lotus, wherein abide the Sat and the Cit, and where the unification of the Jīvātman with the Paramātman is to be effected. This form of worship is therefore exclusively internal. The Kaula-s, on the other hand, worship the Kuṇḍalinī, even without rousing her from sleep and are satisfied with the attainment and enjoyment of purely temporal objects, believing, at the same time, that, with the rousing of the Kuṇḍalinī, they attain Liberation. This form of worship is therefore mainly external. Mention may also be made, here, of

some worshippers of the S'akti, who, in addition to attaching due importance to the external forms of worship of the Kaula-s, try to rise higher, by making Upāsanā with Yantra-s, made of gold and other metals, awake the Kuṇḍalinī and even work her up as far as the *An-āhata* in the heart. Their worship may be characterized as partaking of both the external and internal forms. S'aṅkara-bhagavat-pāda, the foremost exponent of the Samayācāra, extols Samayā, the Sādākhyā, the sixteenth digit of the Moon, in all her aspects, in the following hundred and three stanzas.

As, without a thorough grasp of the details of the formation of the *S'rī-cakra*, the full significance of the first forty-one stanzas, which baffle even advanced students of Mantra-lore, cannot be adequately understood, a short description of the *S'rī-cakra* would be a fitting prelude to the elucidation attempted in the following pages.

The following construction is given by Kaivalyās'rama, a commentator of this work, for the building of the *S'rī-cakra*: Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Rub off 1/16th part of No. 1, 5/48ths of No. 2, 1/3rd of No. 4, 3/8ths of No. 5, 1/3rd of No. 6, 1/12th of No. 8, and 1/16th of No. 9, at both

ends of each.[1] Draw triangles with lines, Nos. 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight-petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as

[1] In the construction of the *S'rī-cakra* adopted by some worshippers, in actual practice, 1/12th of the chord No. 2 is rubbed off on either side, instead of 5/48ths, as given by Kaivalyās'rama Further, adopting 1/48th of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the *S'rī-cakra* are also fixed as under · The height of the entire *S'rī.cakra* is ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom. The eight-petalled and sixteen-petalled lotuses will touch the circles cutting the vertical diameter produced both-ways, at the eleventh and twentieth unit-distances from the upper and lower extremities of the diameter. Of the four remaining units, the three concentric circles lying beyond the sixteen-petalled lotus will take up one unit. The three units yet remaining will mark the extremities of the three quadrangles forming the outermost boundary of the *S'rī-cakra*. By marking off forty-three units from either extremity of the outermost quadrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the *Bhū-gṛha*. This will give the four gateways of the Cakra.

before. Then, circumscribe a circle round the sixteen-petalled lotus, as before, and enclose the second circle so described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle. Marking off four doorways on the four sides, each equidistant from either extremities, rub off the interspaces. The figure thus formed is the *S'rī-cakra*. The centre of the circle is known as the *Bindu*. The five triangles with their apexes pointing downwards are indicative of the S'akti and the four with their apexes pointing upwards are of S'iva, according to the Vāmakes'vara-tantra, the recognized authority on *S'rī-Vidyā*. (*Vide* Frontispiece.)

Lakṣmī-dhara, a reputed commentator of this work, holds that, in the *S'rī-cakra*, the five triangles pointing upwards are of the S'akti and the four pointing downwards are of S'iva and speaks of the construction of the Cakra, as consisting of two different processes, the Saṃhāra-krama, from without inwards, and the Sṛṣṭi-krama from within outwards. The *S'rī-cakra* of the Saṃhāra-krama of Lakṣmī-dhara can be obtained by turning the *S'rī-cakra* recognized by the Vāmakes'vara-tantra upside down. This is given as the diagram relating to the twenty-second stanza. The *S'rī-cakra* of the Sṛṣṭi-krama is given as the diagram relating to the thirty-first stanza.

The mode of constructing the *S'rī-cakra*, in the Sṛṣṭi-krama, of the Samayin-s, according to him, is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet.

Place the *Bindu*, a dot, a little above the base, in an imaginary vertical line bisecting the base. A little above the *Bindu*, draw a straight line parallel to the base, intersecting the sides of the original triangle. Draw an isosceles triangle with apex pointing upwards over this line. Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles triangle on it, with apex pointing downwards, so that its sides may pass through the points of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marman-s, to distinguish them from the points of intersection of two straight lines, which are known as Saṃdhi-s. Thus, then, are formed the eight corner-triangles pointing outwards, which together are known as the *Aṣṭa-koṇa-cakra*. By producing the topmost and the bottom-most of the three horizontal lines both-ways and constructing two isosceles triangles, one of them with apex down and the other with apex up, so that the sides of the former may pass through the extremities of the bases of the two triangles pointing upwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards, of the inner triangle with apex up and drawing a straight line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards, of the triangle with apex down and drawing a straight line

parallel to the base, through the apex of the first outer triangle with apex up, another triangle is formed. At this stage are obtained ten corner-triangles pointing outwards, which together form what is known as the *Antar-das'āra*, the inner ten-spoked Cakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points, so as to form Marman-s and drawing straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner-triangles pointing outwards and known as the *Bahir-das'āra* or the outer ten-spoked Cakra, is formed. Again, by producing both-ways the bases at the top and the bottom of the *Antar-das'āra* and constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marman-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner-triangles pointing outwards known as the *Catur-das'āra*, the fourteen-spoked Cakra, will be obtained. Thus, we get, in all, forty-three corner-triangles, including the inmost one, twenty-four Saṃdhi-s and eighteen Marman-s. It may, however, be noted here, that Lakṣmī-dhara commits an error in giving the number of Marman-s as twenty-four and, quoting the Candra-jñāna-vidyā in this connection, seeks to reconcile the figure twenty-eight given therein, as of the Marman-s, by pointing out that the eight-petalled lotus, the sixteen-petalled lotus, the three outermost circles and the three quadrangles may be treated as four Marman-s, which, together with his

twenty-four, would go to make up the twenty-eight Marman-s of the Candra-jñāna-vidyā. This is apparently a laboured explanation, which, in trying to hide one fault, only results in making it two. A more ingenious attempt at reconciliation would have been, for him, to treat the six points of contact of the *Catur-das'āra* with the inmost circle also as Marman-s. According to the Samayin-s, the four Cakra-s constituted by the *Bindu* (of the form of the *S'rī-cakra*, *viz.*, circular), the eight-petalled lotus, the sixteen-petalled lotus and the quadrangular *Bhū-gṛha*, are of S'iva, which are inter-related with the *Tri-koṇa*, the *Aṣṭa-koṇa*, the dyad of *Das'a-koṇa's* and the *Catur-das'a-koṇa*, of the S'akti respectively, the *Bindu* of the quadrilateral standing apart from these. On the other hand, another, set of Samayin-s hold that the eight-petalled lotus, the sixteen petalled lotus, the *Mekhalā-traya* (the triad of concentric circles), and the *Bhū-gṛha* (the three quadrilaterals) are the S'iva-cakra-s, and the *Tri-koṇa*, the *Aṣṭa-koṇa*, the dyad of *Das'a-koṇa-s*, and the *Catur-das'a-koṇa* are the five S'akti-cakra-s, and aver that the *Bindu* representing the S'iva-cakra-s, when placed in the middle of the S'akti-cakra-s, would indicate the pervasive character of the S'iva-cakra-s in the S'akti-cakra-s. It has, however, to be noted that the Vāmakes'vara-tantra, while recognizing the *Bindu* as a Cakra, does not do so in relation to the *Mekhalā-traya*, as will be seen from the enumeration of the Cakra-s according to it, which is as follows: " The *Bindu* in the middle, the triangle thereafter, the eight-spoked one thence, the two ten-spoked ones thereabout,

the fourteen-spoked one about them, the eight-petalled lotus outside it, the sixteen-petalled lotus thereabout and last of all, the *Bhū-pura*, are named respectively the Sarvānanda-maya first, the Sarva-siddhi-prada next, the Sarva-roga-hara thereafter, the Sarva-rakṣā-kara similarly, the Sarvārtha-sādhaka-cakra, the Sarva-saubhāgya-dāyaka, the Sarva-saṃkṣobhana the next one, the Sarvās'ā-paripūraka, and lastly the Trailokya-mohana—thus the nine with the nine names."

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्चादिभिरपि[1]
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥ १ ॥

1. S'ivaḥ s'aktyā yukto yadi bhavati s'aktaḥ prabhavituṃ
na ced evaṃ devo na khalu kus'alaḥ spanditum api ;
Atas tvām ārādhyāṃ hari-hara-viriñcādibhir api
praṇantuṃ stotuṃ vā katham a-kṛta-puṇyaḥ prabhavati.

Only if conjoint with the S'akti (Thyself), would S'iva earn the privilege to become over-lord ; otherwise the God is not able even to stir. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (O

[1] ०विरिञ्च्यादिभिरपि.

Goddess!) who art worthy of being adored even by Hari, Hara, Viriñca and others?

In keeping with the time-hallowed tradition among great writers of Dars'ana literature, to forestall, in essence, the content of the entire work at the very beginning, the first stanza of this work may be said to contain the quintessence of the *S'rī-vidyā*, the worship of the Devī. Though Liberation is the goal aimed at by all votaries of the *S'rī-vidyā*, still, in view of the various ways of approach, due to differences in temperament, idiosyncrasy, as well as their intellectual and spiritual advancement, there is room for the said goal being looked upon from various angles of vision. Kāmes'vara-sūri, the talented commentator of this work, has, in his elaborate commentary of the first stanza, dealt with fourteen different aspects of S'iva and the S'akti, interpreting the stanza from the following points of view: (1) Vedānta, (2) Sāṃkhya, (3) The Chief Deity of *S'rī-vidyā*, (4) Significant Words, (5) Their Significance, (6) Genesis of Sounds, (7) The Yantra, (8) The Praṇava, (9) The Mātṛkā, the Saṃskṛt Alphabet, (10) Kādi-vidyā, (11) Hādi-vidyā, (12) The Pañcākṣarī, (13) The Guru, the Initiator, and (14) Candra-kalā. In addition to the plain English rendering of the first stanza given above, the fourteen different aspects of Kāmes'vara-sūri are also set forth in the form of fourteen different renderings hereunder:

1. Only when in conjunction with the S'akti, (the Māyā with the two-fold functions of Āvaraṇa—veiling the real,

and Vikṣepa—showing the unreal, not independently however of the Brahman, which is S'iva) would S'iva (the auspicious, undefiled Bliss, *i.e.*, the Brahman, which is the Supreme Existence, Consciousness and Bliss, and becomes Īs'vara when amalgamated with the Māyā) acquire the power to create, (sustain and destroy the elements, Ether, etc., and the variants evolved out of them, as also to become one with them) ; otherwise the Deva (who indulges in the pastimes of creation, etc.,) becomes incapable even of stirring, (not to speak of engaging in the direction of such pastimes). While so, how dares one, who has not (purified his mind, by the accumulation of) virtuous deeds (through many a previous incarnation, has not studied intensively the Upaniṣadic lore and attained Self-realization, through the grace of his Guru and thereby been enabled to comprehend Thy real nature, by the removal of the cobwebs of illusion, which ensnare even the great), either to salute (by way of bidding adieu to Thee) or to extol (with a view to being spared Thy attentions) Thee, (that hast endowed even Īs'vara with such powers and that art proficient in rendering what is impossible, possible), (O Māyā !) that art worthy of being served even by Hari (Viṣṇu, the sustainer), Hara (Rudra, the destroyer), Viriñca (Brahman, the creator) and others (of that type, subject to Avidyā) ?

2. Only when in conjunction with the S'akti (Prakṛti, the blind creative Energy, endowed with the three properties : Sattva, Rajas and Tamas—Rhythm, Mobility and Inertia) would S'iva (the lame Puruṣa, called Īs'vara, characterized by indifference and not capable of acting

independently (acquire the reputation of being the creator and enjoyer of the world. Should it be otherwise, the Deva (Īs'vara) becomes totally incapable even of stirring, (much more so, of any action he is reputed to be the author of, as it is from the Prakṛti, in the presence of the Puruṣa, that the Mahat, Ahaṃ-kāra, Tan-mātra-s, etc., in their order, have had their origin). While it is so, how dares one who has not acquired Thy Sattva-guṇa (and hence, the proper knowledge derived from a study of Kapila's system, with the help of a Guru) to salute or to sing the praise (in some such manner as, "What shall I say of Thee, O crest-jewel of chaste women! that hast established Thy greatness, without in any way affecting Thy husband's, Thyself blind and He indifferent"), of Thee (O Goddess!) that art worthy of being served, even by Hari, Hara and Viriñca, (each one of them, by partaking of the Sattva, Tamas and Rajas respectively of Thy Guṇa-s, in their work of sustenance, destruction and creation) and such others?

3. Only when frolicking with the S'akti (His consort, Haimavatī, seated on His lap) would S'iva (possessed of infinite auspicious qualities, from whom Bhava—the creator, Mṛḍa—the sustainer, and Hara—the destroyer, take their origin, who has His seat on Mount Kailāsa and in the inmost core of the *S'rī-cakra*) be capable of procreating (as His progeny, the entire universe, nourishing it and becoming its overlord); otherwise, the Deva (though self-effulgent) becomes powerless even of stirring; (much less would there be scope for Him to be credited with achievements, such as the burning of the three

Pura-s, swallowing the virulent Hālā-hala and the like). While so, how dares one, (who cannot lay any claim to having worshipped at Thy lotus-feet during previous lives,) either to make obeisance (by body, word of mouth and mind) before, or to glorify Thee (O Goddess !) that art served by Hari, Hara, Viriñca (and Īs'vara, as the four legs of Thy couch, by Sadā-s'iva as Thy mattress, Mahendra as Thy spittoon and so on) ?

4. Only when in conjunction with (what is implied by the word) 'S'akti', *viz.*, the letter 'E', the Guṇated combination of 'A' and 'I' in the inverse order, *i.e.*, 'I' and 'A'), does the word 'S'iva' acquire a form denoting a deity for the welfare of all the world ; if not so, this word forfeits its luminosity and is turned into a mere sibilant and dento-labial stump, unpronounceable and meaningless. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (*i.e.*, the vital letter 'E') that art muttered in prayer with the word 'S'iva', by Hari, Hara, Viriñca and others ?

5. Only by the conjunction of the S'akti (the appropriate group of words in their proper sequence) would S'iva (the aggregate of their significances) acquire the quality of appealing to the hearts of wise men ; otherwise the Deva (the mere thought, without the expression) will not serve his purpose in everyday life. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (that art inseparably yoked with thought-forms), O Goddess ! that art worthy of being adored even by Hari, Hara, Viriñca and others (for that very reason) ?

6. Only in conjunction with the S'akti, (the Parā-s'akti, the essential basic principle of the S'abda-brahman, who, though one, is spoken of with different names by persons of different persuasions, *e.g.*, as the S'akti by S'ākta-s, as the Cit by S'aiva-s, as the Kuṇḍalinī by Yogin-s, as the Prakṛti by Sāṃkhya-s, as the Brahman by Vedāntin-s, as the Buddhi by Bauddha-s, as the Mahā-sattā by Jāti-vādin-s and as the absolute Dravya by Dravya-vādin-s, and who has assumed diverse forms due to the conditions brought about by the Māyā-s'akti dependent on her) would S'iva, (the S'abda-prapañca) acquire the power to manifest itself (in the Pas'yantī, Madhyamā and Vaikharī stages ; and while in the Madhyamā stage, to attain the form of S'abda and Artha and the interrelation between the two). Otherwise, (without the Parā-s'akti) the Deva, the S'abda-brahman, could not be pronounced with the help of the palate and other vocal organs and thus not attain the Vaikharī stage. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (that art the prime cause of the manifestation of the qualified Brahman and the unfolding of the phenomenal world), O Goddess ! that art worthy of being adored even by Hari, Hara, Viriñca and other gods, (who have, at their command, the four stages of Parā, Pas'yantī, Madhyamā and Vaikharī) ?

7. Only if S'iva (the set of four triangles of the nine triangles of the *S'rī-cakra-yantra*) comes to be placed with the S'akti (the set of five remaining triangles of the same Cakra) or if S'iva (*viz.*, the *Bindu*, the point) gets inseparably connected with the S'akti (*viz.*, the *Tri-koṇa*, the

triangle) (*i.e.*, on the bodies of the two thus coming together) would there be scope for the formation of the eight, the two sets of ten and the fourteen koṇas, triangles pointing outwards, along with the eight-petalled and the sixteen-petalled lotuses and the two triads of circles and quadrangles, as also for the creation, sustenance and destruction of the world. If neither of these is the case, the Deva (the aforesaid S'iva) would be incapable of affording scope for the formation of the different parts of the Cakra detailed above, or for its division into the creative, sustaining and destructive aspects, or for the three Prastāra-s into Ku, S'a and La, signifying the *Earth*, the *golden* Meru and Mount Kai*lā*sa. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, with an adequate knowledge of the Tantra-s, O venerable One! that art served by Hari—the Sun, Hara—the Fire, Viriñca—the Moon, (Vas'inī, etc., Vāmā, etc., and other S'akti-s, as well as the fifty-one letters of eight groups of the Alphabet, seated in their respective seats as prescribed, in the Cakra)?

8. Only when brought into union with the S'akti, ('A') with '৺'), would S'iva (the dyad of 'U' and 'M') acquire the power of assuming the form of Praṇava, the embodied form of Nāda, etc., assuming the stages of Parā, Pas'yantī, etc., wherefrom originate the Svara-s, Varṇa-s, Pada-s and Vākya-s galore. If not, the Deva (the dyad of 'U' and 'M') becomes utterly incapable of producing the Praṇava, becoming dumbfounded. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (of the form of the Praṇava),

O Goddess! that art worthy of being adored by Hari, Hara and Viriñca—as the deities of the components of the Praṇava, Agni, Vāyu and Sūrya—their Ṛṣi-s; Gāyat-trī, Triṣṭubh and Jagatī—their metres. Rakta, S'ukla and Kṛṣṇa—their colours; Jāgrat, Svapna and Suṣupti—their states; Bhūmi, Antarikṣa and Svarga—their seats; Udātta, An-udātta and Svarita—their Svara-s; Ṛk, Yajus and Sāman—their Veda-s, Gārha-patya, Āha-vaniya and Dakṣiṇa—their Agni-s; Prāhṇa, Madhyāhna and Aparāhṇa—their Kāla-s; Sattva, Rajas and Tamas—their Guṇa-s, Sṛṣṭi, Sthiti and Saṃhāra—their functions: all these standing in the order appropriate to them?

9. Only in combination with the S'akti, (the group of sixteen vowels, representing the six Nityā-s'akti-s and the sixteen different modes of intonation), would S'iva, (the group of thirty-five consonants, taken individually and all of them taken collectively, representing the thirty-six Tattva-s in all), acquire the power of generating the several Veda-s, Purāṇa-s and other lore Otherwise the Deva would become unpronounceable and meaning-less. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, O Goddess! that art adored by Hari, Hara, Viriñca and others, as the Alphabet made up of the vital vowels and consonants and all that they go to make up?

10. S'iva, (the syllable 'Ka'), only when placed in juxtaposition with the S'akti, (the syllable 'E'), pronounced separately thereafter, would take the form of the sacred fifteen-syllabled or the sixteen-syllabled Mantra. If the initial syllable 'Ka' is not so placed along with the

syllable 'E', the Deva, (the syllable 'Ī', even though followed by) Ku-s'a-la, (the Pṛthvī-bīja, 'La'), is impotent by itself to form a Mantra. Then, by (the dyad of 'Ha-s' and the dyad of 'Sa-s', respectively represented by the Sun and the Moon, indicated by the word) Hari, by Hara, (the syllable 'Ka'); by Viriñca, (the syllable 'Ka'); (by the dyad of 'La-s', represented by) Ādi, (the foremost of the gods); (thus producing the two sets of five and three syllables, *viz.*, 'Ha Sa Ka Ha La' and 'Sa Ka La', which, along with the foregoing set of four syllables, *viz.*, 'Ka E Ī La', constitute the three sets of twelve syllables in the aggregate); (and the three Hṛl-lekhā-s obtained from Hari-hara-vi-riṃ, in the following manner: the first 'Hrīṃ' from H*a*ri-*r*iṃ, the second from H*ara*-vi-*r*iṃ, and the third from H*ara*-*v*i-rim, by suppressing the italicized and suitably combining them; thus getting the full-fledged Mantra, called the Pañca-das'ākṣarī (the fifteen-syllabled Mantra), with each of the three 'Hrīṃ-s' placed immediately after the three sets of syllables already obtained; by the suppression of the italicized in 'S'i*vaḥ*' (with which the stanza begins) and the addition of 'rīṃ', the last syllable so far dealt with, 'S'rīṃ', the Bīja of Cādi, (Lakṣmī who took birth before the Moon, indicated by 'Ca'), which, together with and pervading through the foregoing fifteen syllables, forms the Ṣoḍas'ākṣarī (the sixteen-syllabled Mantra). While so, how dares one, who has acquired no proficiency in Mantra-lore, either to salute or to praise Thee, O Goddess! that art of the form of Kādi-vidyā and that

art meditated upon by Hari, Hara, Viriñca and others, as assuming fifteen or sixteen diverse forms of the fifteen or sixteen syllables pervading the entire universe ?

11. S'iva, (the syllable 'Ha'), only when placed in juxtaposition with the S'akti, (the syllable 'Sa', thereafter), would take the form of the sacred fifteen-syllabled Mantra. If the initial syllable 'Ha' is not so placed along with the syllable 'Sa', the Deva, (the syllable 'Ka'), though followed by Ku-s'a-la, (the Pṛthvī-bīja, 'La'), turns out to be powerless by itself to form a Mantra. Thus the first set of four syllables 'Ha Sa Ka La' is obtained. Again 'Ha' (standing for S'iva), 'Sa' (for the S'akti) and 'Ka' (for the Deva), as before, and Kha-lu (the Ākās'a-bīja, 'Ha') and Ku-s'a-la (the Pṛthvī-bīja, 'La') being placed thereafter, will yield the second set of five syllables, 'Ha Sa Ka Ha La'. Then, by Hari, (the syllable 'Sa', the Vāyu-bīja), Hara, (the syllable 'Ka') and Viriñca, (the syllable 'La', which precedes, in the order of the Alphabet, the letter 'Va',) is yielded the third set of the three syllables 'Sa Ka La'; by adding the syllable 'Hrīṃ' to each of the three sets, after deriving the three 'Hrīṃ-s' from Hari-Hara-vi-riṃ : the first 'Hrīm' from H*ari*-*r*iṃ, the second from H*ara*-*vi*-*r*iṃ, and the third from H*ara*-*vi*-riṃ by suppressing the italicized and suitably combining them ; the full Mantra called the Pañca-das'ākṣari of the Hādi-vidyā, devoutly worshipped by Lopā-mudrā, is formed. While so, how dares one, who is unfit to worship Thee, not knowing Thy greatness, as described in

the Dakṣiṇā-mūrti-samhitā, either to salute or to praise Thee ?

12. (The crude form,) 'Siva,' when under the influence of the S'akti, ('E' of the 'Ṅe' of Pāṇini's technique, *i.e.*, the dative singular termination, by superadding the indeclinable, 'Namaḥ', indicated by the same S'akti), would be capable of being formed into the Pañcākṣari-mantra, *viz*., 'S'ivāya namaḥ'. If not, the Deva (the crude form 'S'iva' is incapable of being pronounced as a Mantra, proclaiming the oneness of S'iva and S'ivā. Therefore, how dares one, who has no merit either to salute or to praise Thee, O Goddess! that art of the form of the Pañcākṣari-mantra and so worshipped by Hari, Hara, Viriñca and others ?

13. Only when S'iva, (the Guru), is endowed with the S'akti (the accomplishments resulting from muttering the *Srī-vidya-mantra*, devotion to the Goddess of *S'rī-vidyā*, etc.). would the S'iṣya be able to give a good account of himself, with the grace of the Guru, who is the embodiment of Parames'vara. If his grace is not so accomplished, even the S'iṣya, though shining otherwise, becomes incapable of acquiring even the smallest capacity. Hence, how dares one, who has acquired no merit, either to salute or to praise Thee, O Goddess! the embodiment of the Guru-mūrti, that art worshipped as such by Hari, Hara, Viriñca and others, as, otherwise, it would not be possible for them to understand the esoteric significance of the Mantra ?

14. S'iva, (the first digit of the waxing Moon, known as Dars'ā, which has the character of S'iva-tattva), only when conjoined with the S'akti, (the second digit of the same, known as Dṛṣṭā and of the character of S'akti-tattva) would be able to acquire the quality of being seen and to be hailed, in the heavens. If not, the Deva, (the first digit), is incapable of shining and gladdening the hearts of the world, so as to conduce to its welfare, as also to add to the grace of the remaining lunar digits, Dars'atā and others. Hence, how dares one, who has not accumulated religious merit in his previous incarnations, either to salute or to praise Thee, O Goddess! of the form of the eternal Candra-kalā, (the sixteenth digit), that art worthy of being worshipped by Hari, Hara, Viriñca and others ?

According to the Bhairava-yāmala, the *Bindu* of the *Tri-koṇa* and the three Cakra-s lying outside the *Catur-das'āra*, *viz.*, the *Aṣṭa-dala*, the *Ṣoḍas'a-dala* and the *Bhū-gṛha*, these four are representative of S'iva; while the *Tri-koṇa*, the *Aṣṭa-koṇa*, the *Antar-das'āra*, the *Bahir-das'āra* and the *Catur-das'āra* are representative of the S'akti. Without their conjunction, the *S'rī-cakra*, which may be taken to signify the origin of the world, cannot be formed. In other words, the universe will cease to be, when there will be the Mahā-pralaya, the final dissolution. The Vāmakes'vara-tantra says that S'iva ceases to have either name or manifestation, without the S'akti. The Devī-bhāgavata avers that S'iva, deprived of the Kuṇḍalinī-s'akti, is but S'ava, a corpse. Acyutānanda, a commentator, remarks that the creative

Energy of the S'akti, in her three-fold aspects of Icchā—Will, Jñāna—Wisdom, and Kriyā—Activity, is essential for S'iva, to accomplish anything; and Hari, Hara and Viriñca stand for 'A', 'U' and 'M' respectively, the constituents of the Praṇava-mantra and the other Devatā-s referred to by the word, 'Ādi', are other Mantra-s. The Pranava is the foremost Mantra of the Veda-s. Hence it follows that the S'akti is fit to be worshipped with the Praṇava and the other Veda-mantra-s. 'Haṃ', the Bīja of S'iva, when combined with 'Saḥ', the Bīja of the S'akti, yields the Haṃsa-mantra, which helps one to realize the import of the Mahā-vākya, 'Tat tvam asi', by reminding him of it, with its form 'So 'ham'. Again, Haṃsa, the cosmic breath, which is made up of 'Haṃ' (S'iva), the out-going breath, and 'Saḥ' (the S'akti), the ingoing breath, symbolizes creation in the form of Evolution and dissolution in the form of Involution. S'iva and the S'akti (consonants and vowels, contributing to make up Akṣara-s (imperishables) remain as the Niṣ-kala-brahman, during the Pralaya, as Para-s'iva and S'āntā, (transcending the thirty-six Eternal Verities), in a state of quiescence. Or S'āntā's awakening and operating on S'iva as the S'akti, there is brought about the creation of the world.

From the combination of S'iva and the S'akti, Kaivalyās'-rama derives the Parā-prāsāda-mantra—'Hsauḥ' and the An-uttara-mantra—'Aḥ', wherein 'H' and 'A' stand for S'iva, and 'Sauḥ' and the Visarga for the S'akti respectively. He also derives the Pās'ādi-try-akṣarī-mantra, made up of the triad of monosyllables, 'Āṃ

Hrīṃ Kroṃ' from 'Tvā "mā" rādhyāṃ hari-hara-viriñcādibhir api' of this stanza, construing it as —Thee (the Bhuvanes'varī, Hrīṃ [1]) served (on one side) by 'Āṃ' (the Pās'a) and (on the other side) by Hari ('oṃ'), Hara ('R'), and Viriñca ('K'), in the reverse order, *i.e.*, 'Kroṃ' (the Aṅkus'a).

The word 'Ādi' in 'Hari-hara-viriñcādibhiḥ' is wide enough to comprehend any number of Upāsaka-s with their characteristic ways of approaching the Goddess. So far as could be ascertained from Tantric literature, fifteen such Upāsaka-s with their characteristic Mantras are enumerated hereunder: (1) HARI—Ha Sa Ka La Hrīṃ, Ha Sa Ka Ha La Hrīṃ, Sa Ka La Hrīṃ, Sa Ha Ka La Hrīṃ, Sa Ha Ka Ha La Hrīṃ, Sa Ha Sa Ka La Hrīṃ.[1] (2) HARA—Ha Sa Ka La Hrīṃ, Ha Sa Ka Ha La Hrīṃ, Sa Ka La Hrīṃ, Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrīṃ. (3) VIRIÑCA—Ka E Ī La Hrīṃ, Ha Ka Ha La Hrīṃ, Ha Sa Ka La Hrīṃ. (4) MANU—Ka Ha E Ī La Hrīṃ, Ha Ka E Ī La Hrīṃ, Sa Ka E Ī La Hrīṃ. (5) CANDRA—Sa Ha Ka E Ī La Hrīṃ, Ha Sa Ka Ha E Ī La Hrīṃ, Ha Sa Ka E Ī La Hrīṃ, (6) KUBERA—Ha Sa Ka E Ī La Hrīṃ, Ha Sa Ka Ha E Ī La Hrīṃ, Sa Ha Ka E Ī La Hrīṃ. (7) LOPA-MUDRA—Ha Sa Ka La Hrīṃ, Ha Sa Ka Ha La Hrīṃ, Sa Ka La Hrīṃ. (8) AGASTYA—Ka E

[1] The fourth and sixth Khaṇḍa-s of this Vidyā are, according to the Jñānārṇava-tantra, Sa E Ī La Hrīṃ and Sa Ka E Ī La Hrīṃ respectively, as construed by Kaivalyās'rama.

Ī La Hrīṃ, Ha Sa Ka Ha La Hrīṃ, Sa Ha Sa Ka La Hrīṃ. (9) NANDIKES'VARA—Sa E Ī La Hrīṃ, Sa Ha Ka Ha La Hrīṃ, Sa Ka La Hrīṃ. (10) SŪRYA—Ha Sa Ka La Hrīṁ, Sa Ha Ka La Hrīṁ, Sa Ka Ha La Hrīṃ. (11) SKANDA—Ha Sa Ka La Hrīṃ, Ha Sa Ka Sa Ka La Hrīṃ, Sa Ha Ka Ha La Hrīṃ. (12) MANMATHA—Ka E Ī La Hrīṃ, Ha Sa Ka Ha La Hrīṃ. Sa Ka La Hrīṃ. (13) S'AKRA—Ka E Ī La Hrīṃ, Ha Ka Ha La Hrīṃ, Sa Ka Ha La Hiīṃ (?). (14) DURVĀSAS—Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrīṃ.[1] (15) YAMA—Ka Ha E Ī La Hrīṃ, Ha La E Ī La Hrīṃ, Sa Ka E Ī La Hrīṃ.

According to a commentator, S'aṃkara-bhagavat-pāda, although he has ostensibly framed the entire work on the basis of the Pañca-das'ākṣara, is said to have not been entirely oblivious of the importance of the Ṣoḍas'ākṣarī, as may be inferred from the fact that in composing the first half of the first stanza, he has significantly made use of sixteen distinct words. The same question is further dwelt upon at length under stanza the thirty-second.

The Saundarya-laharī, in addition to dealing with all aspects of the Devī as the consort of S'iva, is also looked upon as a collection of Mantra-s possessed of considerable sanctity and merit. Each stanza has a Yantra with

[1] 'La Hrīṃ', the last two syllables of this Mantra are apparently taken to be 'Lahari' by Bhāskara-rāya, as will be seen from "Haḥ sūryaḥ, sas' candraḥ, ko 'gniḥ, tān eanti bhinattīti ha-sa-ka-hā ; sā ca sā laharī ceti tathā, durvāso-vidyāyāṃ hakāra-rephayor vibhajyāpi pāṭhāt," in his Setu-bandha.

Bījākṣara, prescribed courses of worship, Japa and a distinctive aim to be achieved by the practice of the Mantra.

The following general remarks may be offered regarding the worship of the Devī, with the Yantra and the Bījākṣara of the respective stanzas and the prayer of the Devī, with the muttering of the respective stanzas sitting before the Yantra, attended with the Pañcopacāra and other observances as detailed below. As the Yantra-s are themselves considered to be possessed of Caitanya, they are generally inscribed on gold plates. The worship in the case of each Yantra is to the last for a prescribed number of days, and the formalities prescribed for each Yantra should be scrupulously adhered to, on each of the days of worship. Such worship is credited with the bestowal of specific fruits. In the case of one who is a successful adept in the practice of any other Mantra, the fruit of worship of the Mahātripura-sundarī with the muttering of these stanzas is easily accomplished. In the case of others, success depends on the faith and devotion brought to bear on the worship. It is considered reprehensible to put the efficacy of any Mantra to test. Should there be any delay or difficulty experienced by the worshipper, more devotion is the only sovereign remedy.

RULES OF OBSERVANCE[1]—I. *Ṛṣyādi* : For this Stotra of Śrī Saundarya-laharī, Govinda is the Ṛṣi (seer);

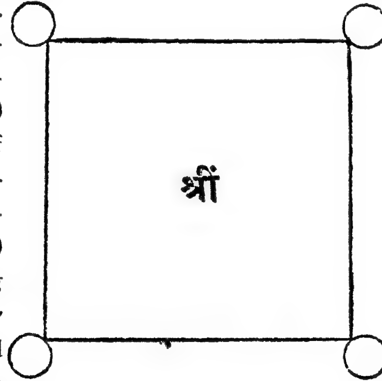
[1] अनुष्ठानप्रकारः—१. ऋष्यादिः—अस्य श्रीसौन्दर्यलहरीस्तोत्रस्य गोविन्द ऋषिः ; अनुष्टुप्छन्दः ; श्रीमहात्रिपुरसुन्दरी देवता ; ' शिवः शक्त्या

Anuṣṭubh is the Chandas (metrical form); S'rī Mahā-tripura-sundarī is the Deity; 'S'ivaḥ s'aktyā yuktaḥ' (S'iva conjoint with the S'akti) is the Bīja: 'Sudhā-sindhor madhye' (In the middle of the ocean of nectar) is the S'akti; 'Japo jalpaḥ s'ilpam' (All prattle is the muttering of thy prayer) is the Kīlaka. II. *Kara-nyāsa*: Hrāṃ, to the thumbs Namaḥ; Hrīṃ, to the forefingers Svāhā; Hrūṃ, to the middle fingers Vaṣat; Hraiṃ, to the ring-fingers Huṃ; Hrauṃ, to the little fingers Vauṣaṭ; Hraḥ, to the palms and the backs of the hands Phaṭ. III. *Aṅga-nyāsa*: Hrāṃ, to the heart Namaḥ, Hrīm, to the head Svāhā; Hrūṃ, to the tuft of hair Vaṣaṭ; Hraiṃ, to the armour Huṃ; Hrauṃ, to the three eyes Vauṣaṭ; Hraḥ, to the missile Phaṭ. IV. *Dhyāna*: My salutations to the deity that has conquered the colour of the Japā flower with

युक्तः' इति बीजम्; 'सुधासिन्धोर्मध्ये' इति शक्तिः; 'जपो जल्पः शिल्पम्' इति कीलकम्। २. करन्यासः—ह्रां अङ्गुष्ठाभ्यां नमः; ह्रीं तर्जनीभ्यां स्वाहा; ह्रूं मध्यमाभ्यां वषट्; ह्रैं अनामिकाभ्यां हुं; ह्रौं कनिष्ठिकाभ्यां वौषट्; ह्रः करतलकरपृष्ठाभ्यां फट्। ३. अङ्गन्यासः—ह्रां हृदयाय नमः; ह्रीं शिरसे स्वाहा; ह्रूं शिखायै वषट्; ह्रैं कवचाय हुं; ह्रौं नेत्रत्रयाय वौषट्; ह्रः अस्त्राय फट्। ४. ध्यानम्—"लौहित्य-निर्जितजपाकुसुमानुरागां पाशाङ्कुशौ धनुरिषूनपि धारयन्तीम्। ताम्रेक्षणा-मरुणमाल्यविशेषभूषां ताम्बूलपूरितमुखीं त्रिपुरां नमामि ॥" ५. पञ्चोप-चारः—लं पृथिव्यात्मने गन्धं कल्पयामि; हं आकाशात्मने पुष्पं कल्प-यामि; यं वाय्वात्मने धूपं कल्पयामि; रं वह्न्यात्मने दीपं कल्पयामि; वं जलात्मने नैवेद्यं कल्पयामि ॥

her ruddy complexion, that carries in her hands the Pās'a (noose), the Aṅkus'a (goad), the bow and the arrows, that has copper-coloured eyes, and that wears the red garland as her special ornament, with her mouth filled with Tāmbūla, the Tri-pura-sundarī. V. *Pañcopacāra*, which should be performed as follows: Laṃ, to thee of the form of Pṛthivī (Earth), I offer Gandha (sandal paste); Haṃ, to thee of the form of Ākās'a (Ether), I offer flowers; Yaṃ, to thee of the form of Vāyu (Air), I offer Dhūpa (incense); Raṃ, to thee of the form of Vahni (Fire), I offer Dīpa (light offering); Vaṃ, to thee of the form of Jala (Water), I offer Naivedya (food offering). VI. *Japa*: the muttering of the respective stanzas for the requisite number of times. VII. *The prescribed Naivedya* (food offering).

The Yantra with Bījākṣara-s relating to each stanza is appended under each. Other particulars regarding (1) the inscription of the Yantra, (2) the number of days of worship, (3) the number of times for muttering the stanza, (4) particulars regarding Naivedya, (5) any other particulars and (6) the fruit of the Japa, are shown in a tabular statement as an Appendix at the end.



तनीयासं पांसुं तव चरणपङ्केरुहभवं
विरिञ्चिः संचिन्वन्विरचयति लोकानविकलम्[1] ।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरः संक्षुद्यैनं[2] भजति भसितोद्धूलनविधिम्[3] ॥२॥

2. Tanīyāṃsaṃ pāṃsuṃ tava caraṇa-paṅke-ruha-bhavaṃ
vıriñcıḥ saṃcınvan vıracayatı lokān a-vıkalam ;
Vahaty enaṃ s'aurıḥ katham api sahasreṇa s'irasāṃ
haraḥ saṃkṣudyainaṃ bhajatı bhasıtoddhūlana-vıdhım.

Viriñci, having gathered the tiniest speck of dust of Thy lotus-like feet, creates the worlds, leaving nothing to be desired; S'auri carries the same with much effort on his thousand heads; while Hara, pulverizing the same, smears (his body) with it, as though with ashes.

Vıriñcı—the same as Vırıñcā of the first stanza, both the words denote Brahman, the creator. *Speck of dust*—used ın a collective sense, as otherwise the worlds could

[1] लोकानविकलान्.
[2] संक्षुभ्यैनं.
[3] ०द्धूननविधिम्.

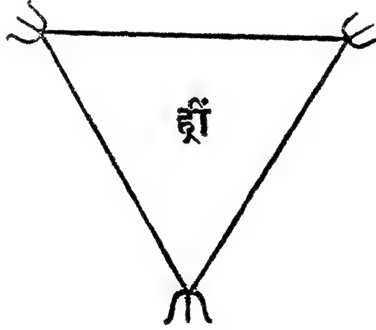
not ostensibly be created out of a single speck, nor would it require the thousand heads of S'auri to carry it with effort, nor would it be enough to smear the prodigious body of Hara with. *Thy lotus-like feet*—Thy : of Thee, the prime cause of all the worlds, hence the dust on her feet acquires all her virtues. According to Kaṇāda, the founder of the Vais'eṣika school and Akṣa-pāda, the founder of the Nyāya school, the world is made up of the primary atoms of Earth, Water, Fire and Air, which, at the desire of Īs'vara, arrange themselves, in the first instance, into Dvy-aṇuka-s consisting of two atoms each, which, in their turn, arrange themselves into Try-aṇuka-s, consisting of three Dvy-aṇuka-s each. It is on groups of these Try-aṇuka-s, that the cosmogony of these two schools is based. Such a conception of the order of creation should not be considered as a mere surmise of the poet, as it is the fact that the Paramâṇu (of the Devī's feet) is the prime-cause of the creation of the world, that forms the basis of their theory. *The worlds*—both animate and inanimate. The seven upper worlds : Bhūr, Bhuvar, Suvar, Mahar, Jana, Tapas and Satya, as also the seven nether worlds : A-tala, Vi-tala, Su-tala, Rasā-tala, Talā-tala, Mahā-tala and Pātāla may also be meant. *S'auri*—Viṣṇu, the sustainer, who is said to be lifting the fourteen worlds, the nether seven in the form of S'iṃs'umāra, a porpoise, and the upper seven as S'eṣa. Lakṣmī-dhara construes the word as Bala-bhadra, (the descendant of S'ūra, the Yādava-chief) lifting the worlds in the form of S'eṣa. It may however be noted that, according to Amara-siṃha,

S'auri is one of the recognized names of Viṣṇu and not of Bala-bhadra. *Hara*—Saṃhāra-rudra, the destroyer.

The greatness of the Devī is borne testimony to by the abject dependence of the creator, the sustainer and the destroyer of the worlds on the dust of her feet, for carrying out their respective avocations. It is further enhanced by the fact, that the single speck of her feet provides material for the creator to create all the worlds, with their various contents. The same speck calls forth great effort from Viṣṇu, the thousand-headed, to lift its weight with his myriads of heads, and the mighty Saṃhāra-rudra, with his prodigious form, has to reduce this tiny speck to ashes, by way of destroying the worlds, for his Bhasma-snāna. Again, as observed by Kaivalyās'rama, the ashes are but the residuum left by all the elements and their various transformations, after the application of his Saṃhāra-s'akti by Rudra, with a view to smear his body with ashes, in conformity with the Mantra prescribed therefor. Further, the same commentator, fortified by Dattātreya's view, explains the esoteric significance of the speck of dust as follows: The Devī has four feet, named S'ukla, Rakta, Mis'ra and Nirvāṇa, the first two resting on the two-petalled lotus of the *Ājñā-cakra*, the third on the twelve-petalled lotus of the heart, and the fourth on the thousand-petalled lotus of the *Dvā-das'ānta*, with Viṣṇu, Brahman, Rudra and Sadā-s'iva as their respective deities, who, assuming their characteristic Guṇa-s—Sattva, Rajas, Tamas and Guṇātītatva, through the speck of dust resting on the four feet, occupy themselves in their respective avocations of

creation, sustenance, destruction and bathing in the nectar of the region of the Moon in the thousand-petalled lotus. Kames'vara-sūri, however, rebuts this view and points out that it runs counter to what S'aṃkara-bhagavat-pāda would uphold, as, everywhere in the entire work, he refers to only one pair of feet of the Devī, and that as such it is far-fetched, and adds that if it was meant merely to derive the three Guṇa-s of Hari, Viriñci and Hara, that could as well be attained by explaining that the speck of dust, being of variegated colours, partakes of the three Guṇa-s. Kaivalyās'rama's view may, however, be reconciled by pointing out that his exposition is only esoteric and should not be taken to hold good to the very letter.

Excluding the thousand-petalled Cakra, reference has been made above to the two Cakra-s, *viz.*, *Ājñā* and *An-āhata*. These, along with four others, are centres of psychic energy in the human body. They are: (1) *Mūlā-dhāra* of four petals, in the region lying two Aṅgula-s above the anus: (2) *Svādhiṣṭhāna* of six petals, in the region of the genitals; (3) *Maṇi-pūra* of ten petals, in the region of the navel; (4) *An-āhata* of twelve petals, in the region of the heart; (5) *Vis'uddhi* of sixteen petals, in the region of the throat; and



(6) *Ājñā* of two petals, in the region between the eyebrows. When meditating upon these Cakra-s, the four letters from 'Va' to 'Sa' should be thought of as resting on the four petals of the *Mūlādhāra*, the six letters from 'Ba' to 'La' on the six petals of the *Svādhiṣṭhāna*, the ten letters from 'Ḍa' to 'Pha' on the ten petals, of the *Maṇi-pūra*, the twelve letters from 'Ka' to 'Ṭha' on the twelve petals of the *An-āhata*, sixteen letters from 'A' to 'Visarga' on the sixteen petals of the *Visuddhi*, and the two letters 'Ha' and 'Kṣa' on the two petals of the *Ājñā-cakra*.

अविद्यानामन्तस्तिमिरमिहिरद्वीपनगरी[1]
जडानां चैतन्यस्तबकमकरन्दस्रुतिझरी[2] ।
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपुवराहस्य भवती[3] ॥ ३ ॥

3. Avidyānām antas-timira-mihira-dvīpa-nagarī
jaḍānāṃ caitanya-stabaka-makaranda-sruti-jharī;
Daridrāṇaṃ cintā-maṇi-guṇanikā janma-jaladhau
nimagnānāṃ daṃṣṭrā mura-ripu-varāhasya bhavatī.

Thou art the island-city of the Suns, illumining the internal darkness of the ignorant;

[1] मिहिरोद्दीपनकरी.
[2] स्रुतिशिरा.
[3] भवति.

(Thou art) the stream, ever flowing with the honey of the cluster-of-flowers of consciousness, for the dull-witted ; (Thou art) the Cintā-maṇi-duplicate (in bestowing their heart's desire) on the destitute ; and the tusk of the Wild Boar (Avatāra) of Mura-ripu, in the case of those submerged in the ocean of births (and deaths).

Thou—the rendering of the original word 'Bhavatī' stands for the Devī. With the reading 'Bhavati', meaning 'becomes', 'Pāṃsu', 'the speck of dust' of the previous stanza, will have to be understood as the subject. *The island-city of the Suns*—this may be taken to mean some imaginary island in the middle of the ocean, wherefrom the disc of the Sun apparently rises above the horizon. The implication is that the Sun of knowledge dispels the darkness of ignorance from the mind of the wordly-minded. As the internal darkness, accumulated during numberless previous births, is so intense as to occupy every nook and corner of the mind of the person harbouring it, one commentator is of the view that the Mihira, the Sun, refers to the twelve Āditya-s,[1] rising simultaneously with all their effulgence from their island-abode, so as to drive away even the smallest vestige of such darkness. The reading 'Timira-mihiroddīpana-karī,' (in the Fem.

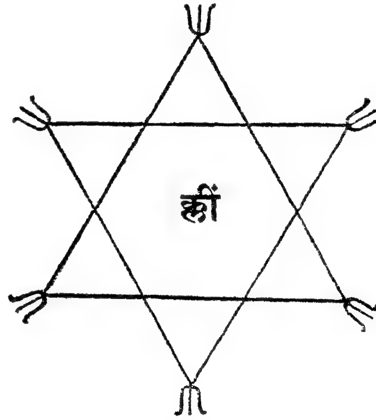
[1] The twelve Āditya-s are—(1) Dhātṛ, (2) Mitra, (3) Aryaman, (4) Rudra, (5) Varuṇa, (6) Sūrya, (7) Bhaga, (8) Vivasvat, (9) Pūṣan, (10) Savitṛ, (11) Tvaṣṭṛ and (12) Viṣṇu.

gender) meaning 'causing the Sun of knowledge to manifest itself in all its glory,' if adopted, will not permit of 'Pāṃsu' (Mas. gender) being taken as the subject, while it will make complete sense with the reading 'Bhavatī'. *The ignorant*—not possessed of Vidyā, which may be construed as either Devatā-jñāna or Ātma-jñāna, *i.e.*, mere Karmaṭha-s, who indulge in the observance of Jyotiṣṭoma and other rituals according to the rules prescribed in the Karma-kāṇḍa; or those that are under the delusion that the world entirely depends on Brahman, Viṣṇu and Rudra, while in reality it hangs on the mercy of the Devī, whose dependants these three gods are. *The cluster of flowers*—*i.e.*, all forms of consciousness. *Cintā-maṇi-duplicate*—Cintā-maṇi is the gem said to be in the possession of Indra and is credited with the power of bestowing whatever is thought of by its Upāsaka-s. Here the Devī is figuratively represented to be the duplicate of the gem with all its powers, as she is the embodiment of the Dāna-s'akti. According to one commentator, 'Cintā-maṇi-guṇanikā' means a rosary of Cintā-maṇi beads. *Mura-ripu*—Viṣṇu, the destroyer of Mura, a demon. The reference here is to the incarnation of Viṣṇu in the form of a Wild Boar, who is said to have lifted on his tusk the submerged worlds and rescued them after vanquishing Hiraṇyākṣa, his foe.

Kames'vara-sūri takes the first line of the stanza to imply that the Devī dispels the darkness of ignorance pervading the minds of those that hold the view that Avidyā is the root-cause of the world, by imparting the true knowledge of Īs'vara. He takes the second line to

imply the dispelling of the ignorance of the Sāṃkhya-s who believe that the Jaḍa, non-sentient Mūla-prakṛti, is the cause of the worlds, by the adoption of similar means. Again he takes the third line to imply that the Devī warns the Paramāṇu-vādin-s, who hold the primary atoms to be the cause of the world, to be more circumspect, should they be disposed to arrive at the correct theory. The last line implies, according to him, the questionable ways adopted by the least evolved persons immersed in satiating their carnal instincts and appetites in their everyday-life, and suggests the remedial measure of the precepts in the Mahā-bhārata and other works bearing on right conduct, as the means of saving them.

According to Kaivalyāś'rama, this stanza is indicative of the deity of the Kāma-rāja-m ā t ṛ k ā, who should be meditated upon, by all votaries of the *S'rī-vidyā*, as effulgent with the radiance of myriads of morning Suns, holding in her four hands the rosary of crystal beads, the sugar-cane-bow, Cupid's five arrows and the Holy Writ, as having three eyes and wearing the crescent-moon as her crest-jewel. He is



also of opinion that the Vāg-bhava-bīja, 'Aiṃ' of the Tri-purā, which occupies the forefront of the three Bīja-s, Vāg-bhava, Kāma-rāja, and S'akti, is indicated by the stanza, for the reason that 'Aiṃ' is composed of 'A', the initial letter of the Ṛg-veda, 'A', that of the Sāma-veda, and 'I', that of the Yajur-veda, construed as follows: The initial letters of the Sāma-veda and the Yajur-veda combined go to form 'E', and with the initial letter of the Ṛg-veda placed before and combined with it, would result in 'Ai', which, with the nasal Ardha-mātrā of the Upaniṣad-s, becomes 'Aiṃ', the Trayī-mayī-vidyā, which has the virtues of dispelling Avidyā, ignorance, with the first 'A', of removing Jaḍatva, non-sentience, with the second 'A', and of bestowing one's heart's desires with 'I' and Kaivalya with the Ardha-mātrā.

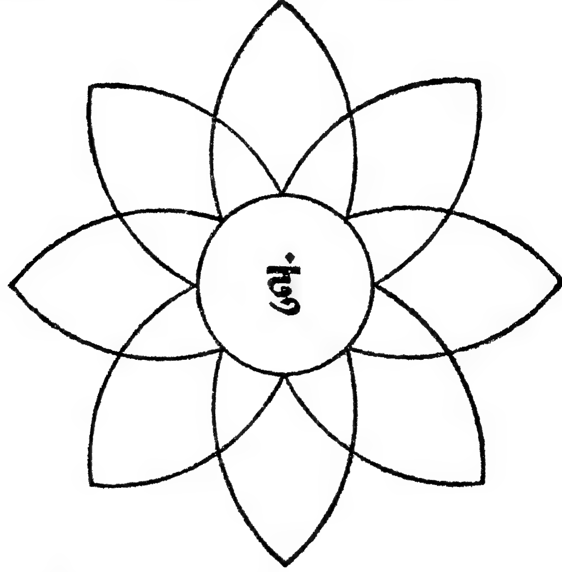
त्वदन्यः पाणिभ्यामभयवरदो दैवतगण-
स्त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।
भयात्त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥ ४ ॥

4. Tvad anyaḥ pāṇibhyām abhaya-vara-do daivata-ganas
tvam ekā naivāsi prakaṭita-varābhīty-abhinayā;
Bhayāt trātuṃ dātuṃ phalam api ca vāñchā-samadhikaṃ
s'araṇye lokānāṃ tava hi caraṇāv eva nipuṇau.

(O Goddess), who affordest shelter to all the (fugitive) worlds! The league of gods, save Thee, dispels fear and bestows boons with two hands. Indeed, Thou alone dost not demonstrate the boon-bestowing and fear-dispelling gestures (with Thy hands). For, Thy feet, by themselves, are proficient in affording immunity from fear and bestowing boons transcending (one's) desire.

Who affordest shelter—S'araṇyā, the Saṃskṛt equivalent, means 'who affords shelter'. It may also be taken to signify, 'who has the *S'rī-cakra* as her worthy (S'araṇa) abode'. *All the fugitive worlds*—the worlds that have their origin in the feet of the Devī, seeking shelter at the very place of their origin; what is more, the very gods, who pose with their hands the dispelling of fear and the granting of boons, themselves seek shelter at the Devī's feet. *Thou alone dost not demonstrate*—Evidently this refers to the fact that, whereas the gods merely employ their hands for posing, the Devī, the unique Goddess that she is, even though she has four hands, engages them otherwise, in carrying the Pās'a, the Aṅkus'a, the sugar-cane-bow and arrows, and, at the same time, causes her feet to do not merely what the other gods profess to do, but even more in granting what her devotees seek at her hands. It is worthy of note that while some of the gods are capable of granting *Svarga-bhoga* and others *Mokṣa*

alone, the Devī bestows on her votaries both the enjoyment of celestial pleasures and liberation. *Gestures*—the Abhaya-da-posture assumed by the right palm uplifted, as if to denote 'do not fear', and the Vara-da-posture with the left palm pointing downwards, as if to indicate readiness to give. The Bālā-mantra 'Aiṃ Klīṃ Sauḥ' is indicated by this stanza.



हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ ५ ॥

5. Haris tvām ārādhya praṇata-jana-saubhāgya-Jananīṃ
purā nārī bhūtvā pura-ripum api kṣobham anayat;
Smaro 'pi tvāṃ natvā rati-nayana-lehyena vapuṣā
munīnām apy antaḥ prabhavati hi mohāya mahatām.

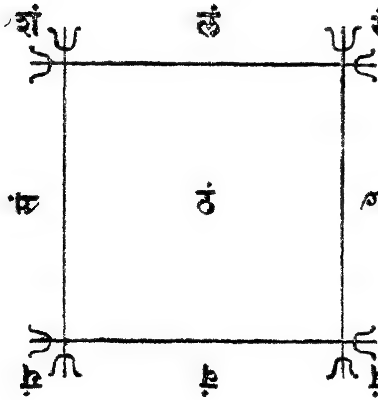
Having adored Thee, the bestower of prosperity to those that make obeisance before Thee, Hari, of yore, assumed the form of a damsel and fascinated even the destroyer of the (three) Pura-s. Smara likewise, by worshipping Thee, is powerful enough to rouse the passion of even great sages, with a (charming) frame fit to be licked by Rati's eyes.

Adored Thee—meditated upon the Devi by worshipping her in the form of the *Srī-cakra* and muttering the Vidyā, *viz.*, the Pañca-das'ākṣari, which is of her shape. There is a peculiar appropriateness in Viṣṇu worshipping the Devī, as he is the seer of the first Khaṇḍa of the Pañca-das'ākṣarī, as well as the first Prastāra, made up of the Lopā-mudrā- and the Nandikes'vara-vidyās, as mentioned in the Jñānārṇava-tantra. *Prosperity*—implies beauty of form, fine accomplishments, progeny, opulence, etc. *Of yore*—Lakṣmī-dhara narrates the incident of Kanaka-svāmin, whom Viṣṇu fascinated in

the form of a beautiful damsel and eventually killed, when requested by S'iva to appear before him in that form, Viṣṇu did so, with the result depicted in the stanza. Other commentators take it back to the days of the churning of the ocean by the Deva-s and the Dānava-s for the extraction of nectar, when Viṣṇu is said to have appeared as Mohinī, whose beauty so enraptured the Dānava-s that they were altogether deceived by Viṣṇu at the time of the distribution of the nectar and were thus rendered mortal. The rest of the story is as narrated by Lakṣmī-dhara. This only enhanced the powers of the Devī, as, after all, Viṣṇu, as a true worshipper given to muttering constantly the syllable, 'Īṃ', denoting her Kāma-kalā form, assumed her form, *i.e.*, that of the loveliest woman imaginable and attracted the attention of even S'iva, the saintliest among the gods and the destroyer of Manmatha. *Smara likewise*—likewise, *i.e.*, with equal potency and in the same manner as Viṣṇu, Smara, Manmatha, who, along with his consort Ratī, is first worshipped at the entrance to the holy of holies at the time of worship of the Tri-pura-sundarī, is the seer of the Pañca-das'ākṣarī of three Khaṇḍa-s, which, with the S'rī-bīja, 'S'rīṃ' as the fourth Khaṇḍa, becomes the Soḍas'ākṣarī of the *S'rī-vidyā*, with the sixteen Nityā-s constituting the sixteen Kalā-s, which, again, with its four 'Īṃ-s', takes its origin from the Ṛg-veda-mantra, 'Catvāra Īṃ bibhrati kṣemayantaḥ'. Those who attach greater sanctity to the Kādi-vidyā of fifteen syllables (than to the Hādi-vidyā of an equal number of syllables) hold that the former, by itself

answers to the description of the Ṛg-veda-mantra, as it contains four 'Ī-s'. But this construction of "Catvāra Īṃ bibhrati' is defective from the point of view of syntax and for the reason that the Mantra contains one 'Ī' and three 'Īṃ-s' and, with a view to conform to the requirement of the Vedic text, the three 'Ī-s' (of the Hrīṃ-s therein) are separated and, together with the 'Ī' of the Vidvā, are made to answer to the description of the Vedic text. On the other hand, the Mūla-vidyā of sixteen syllables, made up of four Khaṇḍa-s, each of them containing an 'Īm', is on all fours with the requirements of the Vedic text. This view is also supported by the Taittirīya-brāhmana III, x, 1 and 10.

Acyutānanda derives from this stanza the Sādhya-siddhāsana-vidyā — 'Hrīṃ, Klīṃ, Bleṃ', the fourth of the Catur-āsana - nyāsar in the following manner: 'H' and 'R' from 'Hariḥ'; 'Īṃ' from 'Jana-nīṃ'; Klīṃ, the Kāma-bīja, as indicated by the word 'Smara', 'V', (which is the same as 'B') from 'Vapuṣā', 'Le' from 'Lehya', and 'Ṃ' from 'Munīnāṃ'.



धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखा
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाऽप्येकः सर्वं हिमगिरिसुते कामपि कृपा-
मपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ ६ ॥

6. Dhanuḥ pauṣpaṃ maurvī madhu-kara-mayī pañca vis'ikhā
vasantaḥ sāmanto malaya-marud āyodhana-rathaḥ ;
Tathā 'py ekaḥ sarvaṃ hima-giri-sute kām api kṛpām
apāṅgāt te labdhvā jagad idam anaṅgo vijayate.

O Daughter of the snow-capped Mountain ! That Anaṅga, (whose) bow is of flowers, (whose) bow-string is of (a row of) bees, (who has but) five arrows, (who has as) his feudatory, Vasanta, and the Malaya-breeze (as his, war-chariot, (he), even though thus equipped, having obtained some grace from Thy side-glance, conquers all this world single-handed.

One phase of the greatness of Anaṅga, the formless Manmatha, due to the grace of the Devī and redounding to his credit, *i.e.*, his subjugating the unconquerable will and rousing the passions of great sages, has been dealt with in the previous stanza. Yet another phase, which further enhances the greatness of this seer of the Prastāra

called after him, is referred to in this stanza, *viz.*, though ill-equipped as a warrior, *i.e.*, with flimsy weapons, poor following and no armament worth the name, he has won the unique distinction of being the conqueror of the world, all due to the marvellous effect of the Devī's side-glance cast on him, as if to recompense him for the loss of his body, which was burnt to ashes by the fire from the third eye (the Jñāna-cakṣus) of S'iva, her Lord, when his Yoga was sought to be disturbed by Manmatha, in his attempt to rouse the passion of S'iva for his Mountain-bride, the Devī.



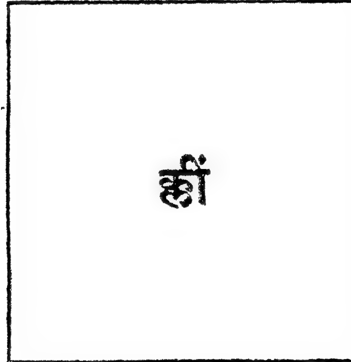
'Klīṃ', the Kāma-bīja, is indicated by this stanza and could be derived therefrom in the following manner: 'K' from 'Kām api', 'L' from 'Malaya', 'Ī' from 'Maurvī' and the Anusvāra from 'Pauṣpaṃ'.

क्वणत्काञ्चीदामा करिकलभकुम्भस्तननता[1]
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना ।
धनुर्बाणान्पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥ ७ ॥

[1] ०स्तनभरा.

7. Kvaṇat-kāñcī-dāmā kari-kalabha-kumbha-stana-natā
parikṣīṇā madhye pariṇata-s'arac-candra-vadanā ;
Dhanur bāṇān pās'aṃ sṛṇim api dadhānā karatalaiḥ
purastād āstāṃ naḥ pura-mathitur āho-puruṣikā.

May the great Pride (incarnate) of the Vanquisher of the (three) Pura-s, with a jingling girdle, (slightly) bent (under the weight of) the breasts resembling the frontal globes of a young elephant, slim in the waist, with a face (bright) like the autumnal full-moon, and wielding a bow, arrows, a noose and a goad with Her hands, stand forth before us !



The great Pride (incarnate) of the Vanquisher of the (three) Pura-s—According to Ḍiṇḍima, a commentary, S'iva is very fond of worshipping in this form the Devī, to whom he is so devoted. *Āho-puruṣikā*—the Saṃskṛt equivalent of 'Pride', may be construed in two different ways: Aho' is the interjection indicating surprise, 'Puruṣa' is the Pratyag-ātman, which is the same as the

'Aham', 'I'. Hence the abstract noun from the compound formed would mean 'the Pride incarnate', which, being of the redoubtable Mahā-deva, is the 'great Pride incarnate'; or 'Aho' means the 'Ātman', 'I', which with 'Puruṣa' would mean, 'verily, I am the Puruṣa': hence 'Āho-puruṣikā', means 'the state of being such Puruṣa, possessed of the self-consciousness indicative of having the S'akti as his Devī.' *Pura-mathitṛ*—is the S'iva who is the vanquisher of the three Pura-s; this may also be construed as 'the extractor of the three syllables', forming the Tri-purā-bīja, 'Aiṃ Klīṃ Sauḥ', which, according to the Rudra-yāmala, the great god extracted as the essence, after churning the Saṃskṛt Alphabet therefor, even as one churns the curds for the extraction of butter. The coupling of the words 'Pura-mathituḥ' and 'Āho-puruṣikā', in a way, indicates the necessity for the worship of the two conjointly, so beautifully elaborated in the first stanza. *Jingling*—so as to be heard in the heart-lotus of the meditating Yogin. *Wielding a bow, etc.*—The Devī carries in her lower left arm the sugar-cane-bow with a string of bees, in her lower right arm the five arrows of Kamala, Rakta-kairava, Kahlāra, Indīvara, and Sahakāra flowers: in her upper left arm the Pās'a, noose, shining like coral, and in her upper right arm the Aṅkus'a, goad, shining like the crescent. These weapons of the Devī are said to assume the Sthūla (gross), the Sūkṣma (Mantra-maya), and the Para (Vāsanā-maya) forms. The first of these has been indicated above. As for the subtle form assumed by them, the bow is of the form of the syllable 'Thaṃ

the five arrows of the forms of 'Drāṃ', 'Drīṃ', 'Klīṃ', 'Blūṃ' and 'Saḥ', the Pās'a of 'Hrīṃ' and the Aṅkus'a of 'Kroṃ'. As for the Para-rūpa in the form of Vāsanā, the bow is the Manas, the five arrows are the five Tan-mātra-s, sound, touch, etc., passions constitute the Pās'a, while anger is the Aṅkus'a. *Before us—i.e.*, in our Hṛdaya-kamala; moving from the *Maṇi-pūra* on to the *An-āhata* of the heart-lotus, while we are in the act of meditating on the Devi. The resplendent form of the Devi is of three aspects, gross, subtle and of the form of Vāsanā. The Sthūla form has been described above; the Sūkṣma aspect is of the form of the Pañca-das'ākṣari or the Ṣoḍas'ākṣarī, as the case may be; and the Para aspect is the Kuṇḍalinī-s'akti itself. The esoteric significance of this stanza is that S'iva, the Prakās'a, becomes conscious of himself, only when reflected in the Devi, the Vimars'āṃs'a.

From this stanza is said to be derived the Vas'inī-bīja, 'Blūṃ',[1] thus: 'B' from the word 'Bāṇān', 'L' from 'Kara-talaiḥ', 'Ū' from 'Pura-mathituḥ', and the *Bindu* from 'Āstāṃ'.

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
शिवाऽऽकारे मञ्चे परमशिवपर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ ८ ॥

[1] The Vas'inī-bīja is represented to be 'Rblūṃ' by the Vāmakes'vara-tantra, in which case the 'Rb' may be derived from 'Dhanur-bāṇān'.

8. Sudhā-sindhor madhye sura-viṭapi-vāṭī-parivṛte
maṇi-dvīpe nīpopavana-vati cintā-maṇi-gṛhe,
S'ivā kāre mañce parama-s'iva-paryaṅka-nilayām
bhajanti tvāṃ dhanyāḥ katicana cid-ānanda-laharīm.

Blessed are the few that serve Thee, the flood of Consciousness and Bliss, having, as Thy abode, the mattress of Parama-s'iva, laid on the couch of the (multi-triangular) form of S'ivā, in the mansion built of Ciṇtā-maṇi-stones, attached to the pleasure-garden of Nīpa trees, in the isle of gems, surrounded by an avenue of Kalpa trees and situated amidst the ocean of nectar.

Blessed are the few—the few: those rare souls who, through worship, internal as well as external, of the Devī, their affinity to the Pañca-das'ākṣarī, and the pure life that they lead during their last incarnate existence in this mundane world, are really blessed, for, they have discharged the duties incumbent upon human beings, preparatory to their being merged in the transcendent Existence, Consciousness and Bliss. *Serve Thee*—worship Thee in the *S'rī-cakra*. This stanza refers to the worship of the *S'rī-cakra* as the Viyac-cakra (Ethereal centre), worshipped externally as on the pedestal, with the symbol inscribed on a Bhūrja leaf, a piece of clean linen, gold or silver plate, as is the

practice of the Kaula-s, and internally in the ethereal space, Dahara, of the heart, as is the practice of the Samayin-s. The mode of worship indicated in this stanza is of the form of the Devī, as abiding in her mansion, the *S'rī-cakra*, dealing as it does with the special environment in which the Devī has to be meditated upon, herself assuming the special form depicted in the previous stanza, which only amplifies what is here indicated about the Devī. The description given here closely follows the account given in the Bhairava-yāmala, which represents the Devī, as abiding for ever as the Kuṇḍalinī-s'akti, piercing the solar region of the Dahara, covering the Brahma-randhra inside the thousand-petalled lotus, liquifying the lunar region, and delighting in the flood of nectar flowing therefrom. The Kuṇḍalinī, abiding in the Kula-patha, the Suṣumnā path, leaves it to reach the *Sahasrāra* and, after filling the entire system of Nāḍī-s with the nectar above referred to, returns to her abode [1], the *Svādhiṣṭhāna*, and sleeps therein. *Ocean of nectar*—stands for the Baindava-sthāna, the quadrilateral seat of the *Bindu*, which is the essential one and brings within its scope the forty-three triangles forming the *S'rī-cakra*, the mansion of the Devī. The five triangles pointing upwards may be said to represent the five rows of Kalpa trees forming a fence around the mansion. *Of the form of S'ivā—i.e.*, 'E', multi-triangular, the *S'rī-cakra*, her abode, being made up of

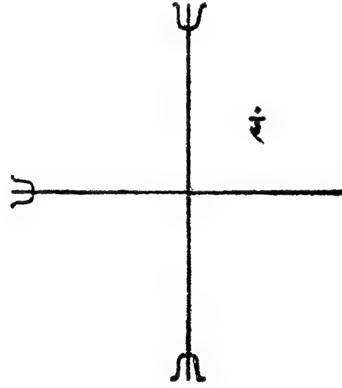
[1] The abode of the Kuṇḍalinī is fixed by some in the *Mūlādhāra*, and by others in the *Svādhiṣṭhāna*. Yet others hold that, when she is asleep, she abides in the *Mūlādhāra*, and when awake, resorts to the *Svādhiṣṭhāna*, which literally means her 'own abode'.

forty-three triangles. *The couch*—The Devī is said to recline on a couch made up of Brahman, Hari, Rudra and Īs'vara as the four feet, occupying the South-east, South-west, North-west and North-east corners respectively, Sadā-s'iva as the plank, Para-s'iva, the All-witness, transcending the three Guṇa-s, turned by the Devī's glance into the mattress, not to speak of the other gods serving other purposes, all because of their desire to serve the Goddess, they being capable of assuming any desired form, as they are Kāma-rūpa-s.

This stanza is deftly enough made by Kames'vara-sūri to bear on 'the Ānanda-laharī', the first part of this work, as follows: *Sura-viṭapi-vāṭī*, etc.—full of pilgrim resorts, such as S'ri-s'aila and other abodes of the several gods reputed to bestow the heart's desires of pilgrims, very much like the Kalpa trees. *Maṇi-dvīpa* is to be understood as, 'wherein are various places specially fitted for meditation'; *Cintā-maṇi-gṛhā*, as, 'wherein there are temples studded with Cintā-maṇi gems'; *Sudhā-sindhoḥ*, as meaning, 'from the Himālaya, the abode of white glaciers, to the southern ocean', *S'ivākāre mañce*, as, 'Mount Kailāsa, which is as white as crystal and thus resembles S'iva in aspect'; *Parama-s'iva-paryaṅka-nilayām*, as, 'blessed by being placed on the lap of the divine couple, Pārvatī and Parama-s'iva'; *Cid-ānanda-laharīm*, as "the work of the name of 'Ānanda-laharī', expounding the purely Cit-aspect of the S'akti". The story is that S'aṅkara-bhagavat-pāda, the author of this work, after finishing it,

took it all the way to Kailāsa, there to lay it at the feet of the divine couple and receive their approbation, but on reaching Kailāsa, to his wonder, saw the couple being praised with the stanzas of the self-same Ānanda-laharī and in consequence drenched in the Bliss of Supreme Consciousness.

This stanza is capable of yet another interpretation, which is this: "Blessed are the few that adore Thee, the Cid-ānanda-laharī, who ever abidest in the *An-āhata* of the heart-lotus, situated midway between Sudhā, the *Mūlādhāra* (or the feet), on the one side, and the Moon in the crest ever filling the system of Nādi-s with nectar, on the other, of the human body, adorable because it embraces in its form all the gods and contains the substitutes for the several reputed places of pilgrimage, such as S'rī-s'aila, in the crest, etc., (or the heart-lotus, the seat of Cintā, thought, dependent on the Ātman and therefore lustrous), well-protected by the ten vital airs, Prāṇa and others (or the deities presiding over the ten organs of sense), studded with the *Mūlādhāra* and other centres of Energy, radiant like so many isles of gems and encasing within itself the Jiva, which is as expansive as a tree from top to bottom."



The expression '*Parama-s'iva-paryaṅka-nilayām*' suggests, by implication, the union of Parama-s'iva, the *Bindu* with the Parā-s'akti, the *Nāda*, in the Oṃkāra, the couch made up of 'A', 'U', 'M' and the Ardha-mātrā, representing Brahman, Hari, Rudra and Īs'vara. The name of the Devi, 'Pañca-brahmāsanasthitā,' as given in the Lalitā-sahasra-nāma-stotra, is further illustrated by this stanza.

The Bīja of Kames'varī, 'Klīṃ,' and that of Mahā-preta, 'Hsauḥ', may be derived from this stanza.

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसे[1] ॥ ९ ॥

9. Mahīṃ mūlādhāre kam api mani-pūre huta-vahaṃ
sthitaṃ svādhiṣṭhāne hṛdi marutam ākās'am upari ;
Mano 'pi bhrū-madhye sakalam api bhittvā kula-pathaṃ
sahasrāre padme saha rahasi patyā viharase.

Thou art diverting Thyself, in secrecy with Thy Lord, in the thousand-petalled lotus,

[1] विहरसि.

having pierced through the Earth situated in the *Mūlādhāra*, the Water in the *Maṇi-pūra*, the Fire abiding in the *Svādhiṣṭhāna*, the Air in the Heart (*An-āhata*), the Ether above (*the Vis'uddhi*), and Manas between the eyebrows (*the Ājñā*) and thus broken through the entire Kula-path.

This stanza contains in a nutshell the quintessence of the sublimest truths of the Vedānta and the Yoga systems in harmonious combination, in relation to the worship of the Devī, as the Kuṇḍalinī-s'akti of the Piṇḍāṇḍa, (Microcosm) and as the Tri-pura-sundarī of the Brahmāṇḍa, (Macrocosm). For a proper appreciation of the same, a short account of the Eternal Verities, according to the conception of the ancient Ṛṣi-s of India and their bearing on the Cosmogony of the Microcosm and the Macrocosm, will be found useful.

An Eternal Verity may be defined as that which gives scope for functioning to all orders of creation, till their final dissolution. Some Tantra-s classify the Eternal Verities into three groups, the Ātma-tattva-s, the Vidyā-tattva-s and the S'iva-tattva-s. Those comprised under the first group are characterized by Jaḍatva, non-sentience; those of the second group partake of Jaḍatva and Prakās'akatva, both non-sentience and sentience; and those of the third group are characterized by Prakās'akatva, sentience pure and simple, with absolute Consciousness standing above them all. According to the

Kalpa-sūtra-s, twenty-four fall under the first group, seven under the second, and five under the third, and may be arranged as shown hereunder, with their characteristic properties: (1) *Pṛthivī*—Earth, possessed of solidity. (2) *Ap*—Water, possessed of fluidity; (3) *Tejas*—Fire, possessed of heat: (4) *Vāyu*—Air, of the character of perpetual motion; (5) *Ākāśa*—Ether, of the character of space; (6) *Gandha-tan-mātra*—Smell, in the form of subtle Earth; (7) *Rasa-tan-mātra*—Taste, in the form of subtle Water, (8) *Rūpa-tan-mātra*—Form, in the form of subtle Fire; (9) *Sparśa-tan-mātra*—Touch, in the form of subtle Air; (10) *Śabda-tan-mātra*—Sound, in the form of subtle Ether; (11) *Śrotra*—the auditory sense that perceives sound; (12) *Tvac*—the tactile sense that perceives touch, (13) *Cakṣus*—the optic sense that perceives form; (14) *Jihvā*—the gustatory sense that perceives taste; (15) *Ghrāṇa*—the olfactory sense that perceives smell: (16) *Vāc*—speech, the motor organ of articulate expression; (17) *Pāṇi*—the hand, the motor organ of grasping and leaving; (18) *Pāda*—the foot, the motor organ of locomotion; (19) *Pāyu*—the motor organ of evacuation; (20) *Upastha*—the motor organ of generation and carnal pleasure; (21) *Manas*—the Mind, the inner sense that is attained, when Rajas, the mobility of misery, preponderates over Sattva and Tamas, the rhythm of happiness and the inertia of delusion, and which is the root of all volition; (22) *Buddhi*—the Intellect, the inner sense which is attained, when rhythm preponderates over mobility and inertia, and as such is at the root of all conviction

(23) *Ahaṃ-kāra*—Egoism, the inner sense which is attained, when inertia preponderates over rhythm and mobility, and which is the root of all fancy, converging towards the self; (24) *Prakṛti*, otherwise known as the *Citta*—which is attained by the equipoised state of rhythm, mobility and inertia; (25) *Puruṣa* or the *Jīva* (of the Microcosm)—which, though full in itself, commands only to a limited extent the five powers detailed below; (26) *Kalā*—the Kriyā-s'akti, the power to do all things, but to a limited extent, inhering in the Jīva; (27) *Avidyā*, also called *Vidyā*—the Jñāna-s'akti, in a veiled form and thus limited in its operation, inherent in the Jīva; (28) *Rāga*—the Icchā-s'akti, perpetual satisfaction, which operates only partially and is therefore limited in extent, inherent in the Jīva; (29) *Cit-s'akti*—perpetuity inherent in the Jīva, when limited by the operation of the six changes denoted by 'exists', 'takes birth', 'grows', 'ripens', 'wanes', and 'perishes'; (30) *Niyati*—that which causes Avidyā to veil the Ānanda-s'akti, absolute independence, inherent in the Jīva; (31) *Māyā*—the condition operating upon the Īs'vara, causing it to look upon the phenomenal world as 'this', *i.e.*, an entity separate from itself; (32) *S'uddha-vidyā*—the condition operating upon the Sadā-s'iva, causing it to identify itself with the phenomenal world, with the impression, 'I am this'; (33) *Mahes'vara*—that which is operated upon by the Māyā; (34) *Sadā-s'iva*—that which is operated upon by the S'uddha-vidyā; (35) *S'akti*—the desire which is but the impression of the world to be created; (36) *S'iva*—

the absolute non-differentiated existence, when conditioned by the S'akti.

Fifteen more are added to the number of Eternal Verities by some, by a process of further elaboration, thus making fifty-one in all, answering to the fifty-one letters of the Saṃskṛt Alphabet. The other fifteen are the seven Dhātu-s, humours, (1) *Tvac*—the external sheath of organs; (2) *Asṛj*—blood; (3) *Māṃsa*—flesh; (4) *Medas*—fat; (5) *Asthi*—bone: (6) *Majjā*—marrow and (7) *S'ukla*—semen, the five vital airs, (8) *Prāṇa*, (9) *Apāna*, (10) *Vyāna*, (11) *Udāna*, (12) *Samāna*; and the three Guṇa-s, (13) *Rhythm*, (14) *Mobility* and (15) *Inertia*. The five Elements, the five Tan-mātra-s, the five organs of perception, the five organs of motor action, the Mind, the Māyā, the S'uddha-vidyā, the Mahes'vara and the Sadā-s'iva are the twenty-five Eternal Verities from the Vedic standpoint, while the others are capable of being included in the twenty-five.

In this stanza, the Devī of the Macrocosm, in the form of her exact prototype, the Kuṇḍalinī of the Microcosm, is represented as having broken through the entire *Kula*-path containing the six Cakra-s of psychic energy, indicative of the twenty-one Tattva-s, to reach her Lord in the *Sahasrāra*, the habitat of the four remaining sentient Tattva-s, there to divert herself in secrecy with her Lord. Even as Parama-s'iva, in the absence of his conjunction with the Tri-pura-sundarī, is powerless, so also the Jīva, without the operation of the Kuṇḍalinī, will be very much the same as a corpse. The vital force, which is inherent in every limb, muscle,

nerve-centre and other physiological organs and which causes the entire frame to function, is but one aspect of the Kuṇḍalinī. It is the self-same vital force that is the root-cause of the functioning of the entire phenomenal world and could be comprehended only by those rare mortals who have gained mastery over it. It is upon this fundamental fact that the system of Yoga is based, as the Prāṇāyāma, or the control of this vital force, forms the bedrock of that system. If only the secret of control of this vital force and the human mind (psychic force), which is only a subtle variety of the vital force, should be mastered by any person, he may be said to have conquered the phenomenal world. No wonder the Yogin takes his stand upon the Prāṇāyāma and Mano-laya for the successful accomplishment of the state of Samādhi, his goal. It is with that end in view that the Yogin concentrates his mind, controls the vital force and projects them towards the *Mūlādhāra*, the first psychic centre of energy, which results in the rousing of the Kuṇḍalinī, dormant with its form of three-and-a-half spirals coiled therein. Those that are proficient in the Yoga-s'āstra hold that this machine of the human frame, which is controlled by the Kuṇḍalinī, contains Seventy-two Thousand Nāḍi-s, the main ones among them, *e.g.*, the Suṣumnā, the Iḍā, the Piṅgalā, etc., having distinct functions connected with the respiratory system allotted to them, and the other important Nāḍi-s controlling the sensory and motor organs. The psychic energy requisite to control the various organs is said to abide in the six Cakra-s of the Suṣumnā-path, provided with the three

stages, known as the Rudra-, Viṣṇu-, and Brahma-granthi-s (knots), which are respectively the regions of Fire, the Sun and the Moon, each of them situated at the end of a pair of these Cakra-s, in the order given above. In the case of ordinary mortals, their vital energy is wasted through the Idā and Piṅgalā, but in the case of the initiated, it is regulated in such a way that the Prāṇa, coursing through the Iḍā and Piṅgalā, and also the Apāna, are made to conserve the purpose of rousing the Kuṇḍalinī and sending her up to the *Brahma-randhra*.

All impulses, psychic and organic, may be classified as volitional, cognitional and actional, corresponding to the Icchā-, Jñāna- and Kriyā-s'akti-s of the Devī. These, when pertaining to the body, are attributable to the Kuṇḍalinī, while the corresponding cosmic impulses are attributable to the Tri-pura-sundarī.

Thou—in the form of the Tri-pura-sundarī of the Macrocosm and the Kuṇḍalinī of the Microcosm. *Thy Lord*—the S'iva of the Macrocosm and the Jīva of the Microcosm, bereft of Māyā, illusion. *The thousand-petalled lotus*—which is no other than the upper *S'rī-cakra*, the *Bindu* of which represents the S'iva and the Jīva bereft of Māyā, as the case may be. This is the final resort, the Nirvāṇa of the accomplished seeker, lying beyond the Kula-path, the Suṣumṇā-mārga, which contains the six Cakra-s mentioned in the stanza, in the ascending order of subtlety, with the three Granthi-s in their appropriate places. The *Sahasrāra* is considered to be the inner *S'rī-cakra* to be meditated upon with all the fifty-one letters of the Saṃskṛt Alphabet. The

view is taken by some that the *Bindu* has its position in the *Bindu* of the Cakra and the other fifty letters are to be arranged consecutively over the thousand petals, twenty times. S'uddha-vidyā in coalescence with Sadā-s'iva is known as the Sādākhyā or the Paramātman, which may be characterized as the twenty-sixth Tattva, on the attainment of which is experienced Nirvāṇa or Jivanmukti. It is this aspect that is referred to in this stanza as the diversion of the Devī in secrecy with her Lord. *Having pierced through*—*i.e.*, having got beyond, after overcoming and absorbing in her own form. The ascent and the descent of the Kuṇḍalinī constituting the Kuṇḍalinī-yoga are said to form an Antar-yāga. *The Earth situated in the Mūlādhāra*—but for the *Mūlādhāra*, which partakes of the character of the Earth-element through its subtle form of Gandha-tan-mātra, the body will become unstable with its equilibrium disturbed. This Cakra is no other than the *Tri-koṇa* of the *S'rī-cakra*. Piercing through this element would mean conquering it. The Yogin who does so is said to attain the power of penetration through massive stone walls, etc. *Water in the Maṇi-pūra*—Maṇi-pūra, the interior of which the Devī is said to fill with gems; hence the practice among the Samayin-s of the offering of jewels studded with various kinds of gems, while meditating on her in this seat. Although the *Maṇi-pura* is the third in the order of the Cakra-s, it has been given the second place in the stanza to suit the order of the elements. This Cakra represents water in its Rasa-tan-mātra form. Conquest of this by the Yogin is said to confer on him the next higher power

of mastery, such as floating, walking, etc., over water. The inner *Das'āra* of the *S'rī-cakra* is indicated by this. *The Fire in the Svādhiṣṭhāna*—where the Devī is said to take her stand in the form of Kuṇḍalinī, of her own accord, making the knot of Rudra-granthi thereon. *The fire*, in the form of the Rūpa-tan-mātra. The conquest of this by the Yogin is credited with the bestowal of the power of fire-walking, etc. The *Aṣṭa-koṇa* of the *S'rī-cakra* is indicated by this. *The Air in the heart*—the Air, in the form of Spars'a-tan-mātra. The heart signifies the *An-āhata-cakra* of the heart-lotus. The word '*An-āhata*' means the Nāda, sound, produced without impact in the recess of the heart; hence the name of the Cakra. The outer *Das'āra* of the *S'rī-cakra* is indicated by this. By the conquest of Air, the Yogin is said to attain the fleetness of wind, buoyancy, etc. *The Ether*—in the form of S'abda-tan-mātra. *Above*—*i.e.*, 'above the heart', by which is meant the Cakra which is clear as crystal, *viz.*, the *Vis'uddhi*. The *Catur-das'āra* of the *S'rī-cakra* is indicated by this. By the conquest of this the Yogin attains the power of traversing the ethereal regions. It may be noted here that Pūrṇānanda-svāmin, the author of the Ṣaṭ-cakra-nirūpaṇa and other Tāntrika-s are of the view that the elements, Earth, Water, Fire, Air and Ether have, as their corresponding Cakra-s, the *Mūlādhāra*, the *Svādhiṣṭhāna*, the *Maṇi-pūra*, the *An-āhata* and the *Vis'uddhi*, which, as will be seen from this stanza, is at variance with the view of S'aṅkara-bhagavat-pāda, the author of this work, who has, in this respect, the support of the Vāmakes'vara-tantra

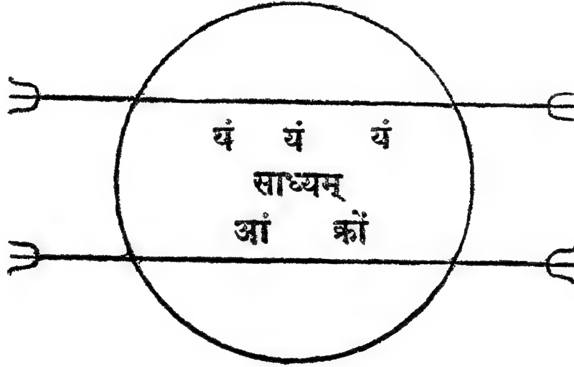
in his favour, as explained by Bhāskara-rāya in his Setu-bandha.[1] Further, the letters indicated by the Māhes'vara-sūtra-s—"Ha Ya Va Raṭ" and "Laṇ", which enumerate the Bīja-s of the five elements in the order in which they were revealed by Mahes'vara's Ḍamaru, when placed in juxtaposition with the names of the five Cakra-s in their natural order, from the upper to the nether, the names of the five elements corresponding to the respective Bīja-s, as also the names of the parts of the *S'rī-cakra* which they indicate, in the Saṃhāra-krama, bear out, beyond doubt, the correctness of the author's view.[2] *Manas between the eyebrows* —Manas, which embraces within itself the five senses of perception and the five senses of motor action, *i.e.*, in all, eleven Tattva-s. 'Between the eyebrows' refers to the *Ājñā-cakra*, so called because it is at this stage that a speck of knowledge about the Devī dawns. As she is bent on breaking through the Brahma-granthi on the way to the *Sahasrāra*, she remains there only for a trice manifesting herself in the form of a streak of

[1] "शाक्ते मूलाधारस्थचतुर्दले, शक्तिरूपायाः कुण्डलिन्याः; स्थानत्वात्। वह्नौ स्वाधिष्ठानस्थषड्दले, तत्र वह्नेर्विद्यमानत्वात्। तदुक्तमाचार्यभगवत्पादैः—महीं मूलाधारे कमपि मणिपूरे हुतवहं स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरीति।"

Bīja	*Bhūta*	*Cakra*	*Part of S'rī-cakra*
Haṃ	Ether	Vis'uddhi	Catur-das'āra
Yaṃ	Air	An-āhata	Bahir-das'āra
Vaṃ	Water	Maṇi-pūra	Antar-das'āra
Raṃ	Fire	Svādhiṣṭhāna	Aṣṭa-koṇa
Laṃ	Earth	Mūlādhāra	Tri-koṇa

lightning. The *Catuṣ-koṇa, i.e.*, the *Bhū-gṛha* of the *S'rī-cakra*, is indicated by this. By conquering the mind, the Yogin is said to attain mystic powers, such as clairvoyance, clairaudience, telepathy, etc. The mystic-powers ascribed above, as resulting from the mastery of these Cakra-s at the various stages, are really so many pitfalls to be avoided by the practitioner, as they are likely to lead him astray from his final goal of Nirvāṇa.

These six Cakra-s are but temporary stages or planes wherein the Kuṇḍalinī rests awhile, avowedly for



mastering them, while the *Sahasrāra* is her permanent abode, whence the practitioner should not lose sight of his final goal, Nirvāṇa, beguiled by the temptations offered by the psychic powers attainable at the lower centres, but should lead the Kuṇḍalinī on to the *Sahasrāra*, there to effect her union with her Lord. Up to the moment of such blending the practitioner retains his individual consciousness and thereafter enters on the

blissful state of Nirvāna as long as the Kuṇḍalinī rests in the *Sahasrāra* prior to her descent therefrom. The duration of her stay there depends on the strength of practice and the previous experience of the practitioner. *Broken through the entire path of Kula*—and thus having transcended the twenty-one Tattva-s from Pṛthivī to Manas, and the six Cakra-s, which, when taken together, would form the lower *S'rī-cakra*.

सुधाधाराऽऽसारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसः[1] ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि[2] ॥१०॥

10. Sudhā-dhārā-sārais' caraṇa-yugalāntar vigalitaiḥ
prapañcaṃ siñcantī punar api rasāmnāya-mahasaḥ;
Avāpya svāṃ bhūmiṃ bhuja-ga-nibham adhyuṣṭa-valayaṃ
svam ātmānam kṛtvā svapiṣi kula-kuṇḍe kuhariṇi.

Having in-filled the pathway of the Nāḍī-s with the streaming shower of nectar flowing from Thy pair of feet, having resumed Thine own position from out of the resplendent

[1] ०महसा.
[2] कुहरिणी.

Lunar regions, and Thyself assuming the form of a serpent of three-and-a-half coils, sleepest Thou in the hollow of the Kula-kuṇḍa.

The previous stanza read along with this is said to contain the Kuṇḍalinī-rahasya-sopāna, *i.e.*, the secret ladder used by the Kuṇḍalinī, both for ascent and descent. The former deals with the Unneya-bhūmikā, *i.e.*, the ascent from the *Mūlādhāra* to the *Sahasrāra*, which has been fully set forth already. In this, the Anvaya and the Pratyāvṛtti-bhūmikā-s are briefly touched upon. By 'Anvaya' is meant the aftermath, *viz.*, the in-filling, through the Suṣumṇā, of all the Nāḍī-s of the Samayin; by 'Pratyāvṛtti' is meant the descent of the Kuṇḍalinī back to her hollow in the *Mūlādhāra*, there to resume her sleep.

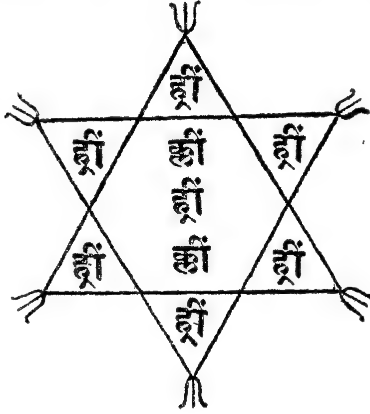
In-filled—as a result of the sprinkling of nectar. *The pathway of the Nāḍī-s*—The original word 'Prapañca' is interpreted as the 'Nāḍī-prapañca', *i.e.*, the system of Nāḍī-s comprising the seventy-two thousand, all of them interrelated and connected with the main Nāḍī, the Suṣumṇā, which passes through the six Cakra-s with their three Granthi-s. *From Thy pair of feet*—*i.e.*, from the intermediate space between them. The nectar that flows therefrom is said to be the water that has washed the Devī's feet, which, by filling the entire body of the practitioner through the Nāḍī-s, makes him realize the Supreme Bliss. Those that hold the view that the Devī has four Caraṇa-s, the Śukla, the Rakta, the Miśra and

the Nirvāṇa, would have the S'ukla and the Rakta as the pair of feet referred to in this stanza, for the reason that it is these two that have the *Ājñā-cakra* of the middle of the eyebrows as their seat. *Lunar regions*—The word 'Rasāmnāya-mahas', occurring in Tāntric literature, refers to the Moon, as it literally means 'endowed with splendour issuing out of the exuberance of nectar.' The word is also construed as "light revealing the six [1] Āmnāya-s, eastern, southern, western, northern, upward and downward, embracing the Mind in the *Ājñā*, the ether in the *Vis'uddhi*, the Air in the *An-āhata*, Water in the *Maṇi-pūra*, Fire in the *Svādhiṣṭhāna*, and Earth in the *Mūlādhāra*." If this meaning is adopted, the reading 'Rasāmnāya-mahasā' would be appropriate, when this part of the stanza would mean 'having resumed Thine own position along with the splendour of the six Āmnāya-s, etc.' *Thine own position*—*viz.*, the *Mūlādhāra*, which is the seat of the Kuṇḍalinī, whose form the Devī assumes in the Microcosm. *Three-and-a-half coils*—the word 'Adhyuṣṭa' of the original has the accepted significance of 'three-and-a-half' and does not admit of any etymological explanation. *Hollow of the Kula-kuṇḍa*—the knot-like form of the *Mūlādhāra*, where there is a hollow. In the case of the reading 'Kuhariṇī' (Nom. case) the meaning would be, "Thou, (the Kuṇḍalinī) who dwellest in the hollow." Here is said to abide the Kuṇḍalinī in the form of a fine lotus-fibre. Kula-kuṇḍa is also taken to indicate the *Tri-koṇa*

[1] The conventional word 'Rasa' in 'Rasāmnāya' indicates six, Rasas being six in number.

in the pericarp of the four-petalled lotus of the *Mūlādhāra*. The Samayin-s treat the disc of the Moon in the crest, as well as the external one, as the *S'rī-cakra*, as, in their view, the *S'rī-cakra* of the *S'rī-vidyā* is itself a Moon of sixteen Kalā-s.

The Kuṇḍalinī, during her ascent through the Suṣumṇā-path, breaks through the six Cakra-s, which, being absorbed by her, become invisible. As these have to be reproduced and made manifest once again, she does this, out of her own radiant form, on her return journey homeward, after sprinkling nectar



over the Prapañca, which signifies the Microcosm as well as the Macrocosm, as represented by the six Cakra-s. By construing the word 'Rasāmnāya-mahas' as implying the 'Vidhāna', 'doing', and the 'Prakās'a', 'manifestation', of the Rasa-s, the lotuses, this purpose is achieved. In this view the stanza may be rendered thus: "Having sprinkled the Prapañca (composed of the twenty-one Tattva-s represented by the six Cakra-s), and again having produced and made them manifest, out of Thine own resplendent form, having resumed Thine own seat, Thyself assuming Thine own form, serpent-like with the

three-and-a-half coils, Thou of the abode of the hollow of the *Mūlādhāra* sleepest (there)."

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः ।
[1]त्रयश्चत्वारिंशद्वसुदलकलाश्रत्रिवलय-[2]
त्रिरेखाभिः सार्धं तव शरणकोणाः[3] परिणताः ॥ ११ ॥

11. Caturbhiḥ s'rī-kanṭaiḥ s'iva-yuvatibhiḥ pañcabhir api
prabhinnābhiḥ s'aṃbhor navabhir api mūla-prakṛtibhiḥ;
Trayas'-catvāriṃs'ad vasu-dala-kalās'ra-tri-valaya-
tri-rekhābhiḥ sārdhaṃ tava s'araṇa-koṇāḥ pariṇatāḥ.

The angles contained in what constitutes Thy mansion (the *S'rī-cakra*), which is built of the nine Mūla-prakṛti-s (the basic triangles), *viz.*, the four S'rī-kaṇṭha-s (with apex downward) and the five S'iva-yuvati-s (with apex upward), all lying apart from S'aṃbhu (the *Bindu*), along with a lotus of eight petals, one of sixteen petals, the three circles and

[1] चतुश्चत्वारिंशद्.

[2] कलाब्जत्रिवलय.

[3] चरणकोणाः ; भवनकोणाः.

the three lines, turn out to be forty-three (in number).

The angles contained in what constitutes Thy mansion—*i.e.*, the angles of the *S'rī-cakra*, which forms the Devī's S'araṇa, abode. The word 'angles' should be understood as the angles at the apex of the triangles pointing outwards in the *S'rī-cakra*. Others take it in the sense of 'triangles', probably with a view to avoid what they consider to be the contingency of having to reckon two more angles in taking the inmost triangle into account. There is no room, in our view, for any such contingency. In calculating the number of Koṇa-s in the *S'rī-cakra*, we should start with the initial triangle with which we began the design of the *S'rī-cakra* in Sṛṣṭi-krama, and not the inmost triangle, which was derived later on. As the angles at the base of the initial triangle form two of the corner angles of the *Aṣṭa-koṇa*, the angle pointing upwards alone has to be taken into account. *The nine Mūla-prakṛti-s*—the nine root-causes of the *S'rī-cakra*, *i.e.*, the nine triangles having as their bases the nine horizontal lines drawn perpendicular to the diameter. They also signify the prime cause of Prapañca, *i.e.*, primordial matter, and are also appropriately called the nine Yoni-s, which are said to be of the form of the nine Dhātu-s which go to make up the body of the Microcosm. The five Dhātu-s, humours: Tvac, Asṛj, Māṃsa, Medas and Asthi, originate from the S'akti, and Majjā, S'ukla, Prāna and the Jīva of the Microcosm originate from S'iva; while

the five Bhūta-s, the five Tan-mātra-s, the five Jñānendriya-s, the five Karmendriya-s and the Manas of the Macrocosm have their origin in the S'akti, and likewise Māyā, S'uddha-vidyā, Mahes'vara and Sadā-s'iva are from S'iva. Thus it will be seen that the nine basic triangles, involving the twenty-five Tattva-s, stand for the entire Microcosm and Macrocosm 'S'rī-kaṇṭha-s' and 'S'iva-yuvati-s' are the triangles so designated. *Lying apart from S'aṃbhu*—'S'aṃbhu' stands for the *Bindu*, which lies in the quadrilateral and therefore apart from the nine triangles. The words Vasu and Kalā in Saṃskṛt are conventional for 8 and 16, and here denote the eight-petalled and the sixteen-petalled lotus respectively. *The three circles and the three lines*—in drawing the *S'rī-cakra* some describe only one circle in the place of the three *Mekhalā-s*, forgetting that the two already existing circles form the pericarps of the eight-petalled and the sixteen-petalled lotus. This is against the view of the majority. *The three lines*—the author of the Saundarya-laharī is not apparently of the view that four doorways, one on each side, should be provided for the quadrangular *Bhū-gṛha* of three lines, as, otherwise, he would have specifically made mention of them here. Although Vāmakes'vara-tantra and some others hold the view that the *Bhū-gṛha* has four doorways, still Bhāskara-rāya, in his Setu-bandha, makes mention of the fact that the Yāmala is silent[1] about the doorways and

[1] बिन्दुत्रिकोणवसुकोणदशारयुग्ममन्वश्रनागदलसंयुतषोडशारम् ।
वृत्तत्रयं च धरणीसदनत्रयं च श्रीचक्रराजमुदितं परदेवतायाः ॥

S'aṅkara-bhagavat-pāda in his Saundarya-laharī follows suit with the same view. Strangely enough, Lakṣmi-dhara, who strongly supports the view in favour of the doorways, quotes the selfsame authority in support of his view, taking care, however, to fabricate a reading of his own, convenient for his purpose. The word 'Dvāro-pānta' occurring in stanza 96 *infra*, however seems to lend support to Lakṣmī-dhara's view. *Forty-three in number*—comprising the vertical angle of the initial *Tri-koṇa*, the eight corner angles of the *Aṣṭa-koṇa* pointing outwards, the twenty corner angles of the internal and external *Das'āra-s* pointing outwards, and the fourteen corner angles of the *Catur-das'āra* pointing outwards are the forty-three Koṇas meant. The portions of the *S'rī-cakra* lying outside these angles are considered as merged in them, the *Aṣṭa-dala-padma* in the *Tri-koṇa, the Ṣoḍas'a-dala* in the *Aṣṭa-koṇa*, *Mekhalā-traya* in the two *Das'āra-s*, and the *Bhū-gṛha* in the *Catur-das'āra* respectively. Those who adopt the reading 'Catus'-catvārimṣ'at' under-stand the word 'S'araṇa-koṇāḥ' as, "*Bindu*, the abode of S'iva, and the angles and give their number as forty-four."

The *S'rī-cakra* (containing the fifty-one letters of the Alphabet), which is the Devi's abode, inside which is the abode of Lakṣmi, is construed as of the character of Soma, Sūrya and Anala. Some hold the view that it contains the three regions of the Moon, the Sun and

[1] वृत्तत्रिभुपुरयुतं परितश्चतुर्द्वाः श्रीचक्रमेतदुदितं परदेवतायाः ।

Fire in the descending order, in three distinct parts, among the six Cakra-s forming part of it. Others maintain that it partakes of the character of each of the three, offering the following explanation: The forty-three angles of the *S'rī-cakra* are represented by the sixteen Kalā-s of the Moon and the twenty-seven stars in its Soma aspect, by the twelve Kalā-s, twelve Mūrti-s, twelve Ṛṣi-s, the three Veda-s and the four Svara-s in its Sūrya aspect; and by the *Tri-koṇa* representing Agni, the *Aṣṭa-koṇa*, the eight Mūrti-s of Agni, the *Antar-das'āra*, the ten Kalā-s of Agni, the *Bahir-das'āra*, the ten Vibhūti-s of Agni, the Vis'va over which the three tongues representing the three Guṇa-s of Agni spread, made up of the fourteen worlds representing the *Catur-das'āra* in its Agni aspect. It may be pointed out in this connection that this stanza is considered by some as the Bahir-yāga, the external sacrifice of the Upāsaka-s of the Devi, while the previous two stanzas deal with the Antar-yāga, the internal sacrifice, as both of them culminate in the partaking, by the Upāsaka, of the Parāmṛta as Havya.

There are three ways in which the parts of the *S'rī-cakra* are viewed, as providing abodes for the deities, each one of them forming the basis of a distinct form of worship. They are known as the Meru-, the Kailāsa-, and the Bhū-prastāra-s.[1] The arrangement of the

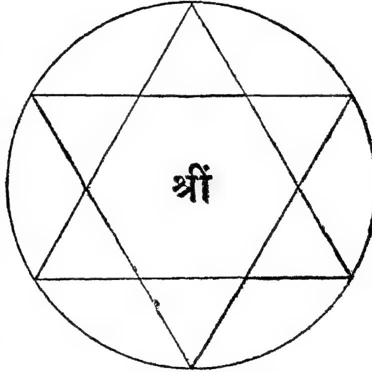
[1] Umānanda-nātha, in his treatise named Nityotsava, which deals with the daily worship of the Devī, makes mention of the Bhū-prastāra and the Meru-prastāra only, leaving off the Kailāsa-prastāra, citing the Tantra-rāja as his authority. According to him

sixteen Nityā-s according to the design of the *Meru-prastāra* is as follows: The sixteen Nityā-s, *viz.*, Mahā-tri-pura-sundarī, Kames'varī, Bhaga-mālinī, Nitya-klinnā, Bherundā, Vahni-vāsinī, Mahā-vidyes'varī, S'iva-dūtī, Tvaritā, Kula-sundarī, Nityā, Nīla-patākā, Vijayā, Sarva-maṅgalā, Jvālā-mālinikā and Cit-kalā are split into eight pairs, in the order above named. The fifty-one letters of the Alphabet are similarly divided into the following eight groups, *viz.*, A-varga, Ka-varga, Ca-varga, Ṭa-varga, Ta-varga, Pa-varga, Ya-varga and S'a-varga. The pairs of deities along with the groups of letters are then considered as having their places over the eight petals of the *Aṣṭa-dala-padma*, commencing from the petal pointing to the east, clockwise. Each petal thus comes to be identified with a distinct pair of deities and a group of letters. In the same manner, commencing from the angle pointing eastwards of the *Aṣṭa-koṇa*, the same pairs of deities and groups of letters should be considered as inherent in each corresponding angle of the *Aṣṭa-koṇa*. The same Nityā-s coupled with the sixteen vowels should be identified as having their place

the Bhū-prastāra has for its requisite a flat plate of gold four inches square and weighing six tolas, over which is worked out in relief the *S'rī-cakra* Meru-prastāra is spoken of as of three kinds: (*a*) The three Cakra-s commencing from the Bhū-pura or Bhū-gṛha constituting the Sṛṣṭi-cakra-s, the next three constituting the Sthiti-cakra-s and the last three constituting the Saṃhāra-cakra-s are wrought in massive gold in three stages rising one above the other in the form of a pyramid; (*b*) the Bhū-pura as the first stage, the two lotuses as the second stage, and the six other Cakra-s as the third rising one above the other in the form of a pyramid, and (*c*) the nine Cakra-s rising one above the other in nine stages

in the sixteen petals of the *Ṣoḍas'a-dala-padma* and as inherent in the *Dvi-das'āra*. The first two of the Nityā-s are considered to be of the form of the *Tri-koṇa* and the *Bindu* respectively; the other fourteen Nityā-s are considered as inherent in the fourteen angles of the *Catur-das'āra*. This is how the Nityā-s are considered to inhere in the *S'rī-cakra*. The arrangement of the fifty-one Mātṛkā-s according to the design of the *Kailāsa-prastāra* is as follows. The sixteen vowels, the very life of the Alphabet, corresponding to the sixteen Nityā-s, are compressed into 'Aḥ' which is made up of the 'A' preceding the 'E' and the 'Visarga' derived from 'Sa' of the Pañca-das'ākṣarī. This is assigned its place in the *Baindava-sthāna* and should be considered as also inhering there. The consonants, commencing from 'Ka' and ending with 'Ma', known as the 'Spars'a', with the three syllables 'Āṃ', 'Hrīm', 'Krōm' (the Pās'āṅkus'a-bīja-s), these twenty-eight should be considered as inherent in the angles of the *Aṣṭa-koṇa* and the two *Das'āra-s*, one letter in each angle, the remaining nine letters commencing from 'Ya', after duplication, should be considered as inherent in the fourteen angles of the *Catur-das'a-koṇa* and the four S'iva-cakra-s, one in each. This is how the Mātṛkā-s are considered to inhere in the *S'rī-cakra*. The arrangement of the deities consisting of Vas'inī and others, according to the design of the *Bhū-prastāra*, is as follows: The sixteen Nityā-s split into eight pairs along with one of the eight deities, *viz.*, Vas'inī, Kames'varī, Modinī, Vimalā, Aruṇā, Jayinī, Sarves'varī and Kaulinī added to each pair, the eight

groups of three deities each thus formed, should be considered as inherent in the eight Cakra-s lying beyond the *Bindu* and the *Tri-koṇa*, one in each. The Mahā-tripura-sundarī should be considered as inherent in the middle of the *S'rī-cakra* ; the eight Varga-s, the eight deities, Vas'inī, etc., the remaining fifteen Nityā-s and the twelve Yoginī-s, *viz.*, Vidyā-yoginī, Recikā-yoginī, Mocikā-yoginī, Amṛtā-yoginī, Dīpikā-yoginī, Jñāna-yoginī, Āpyāyanī-yoginī, Vyāpinī-yoginī, Medhā-yoginī, Vyoma-rūpā-yoginī, Siddhi-rūpā-yoginī and Lakṣmī-yogin, constituting forty-three in all, should be considered inherent in the forty-three angles of the *S'rī-cakra*, one in each. In the four door-ways, the four deities, *viz.*, Gandhākarṣinī, Rasākarṣiṇī, Rūpākarṣinī and Spars'ākarṣinī, should be considered as inherent. This is how the Vas'inī, etc., are considered to inhere in the *S'rī-cakra*. The worship of the *S'rī-cakra* as well as the successful accomplishment of the Yogic practice of rousing the Kuṇḍalīni and leading it to the *Sahasrāra*, thence back to the *Mūlādhāra*, by the Ṛṣi-s of yore is borne testimony to by the Taittirīyāraṇyaka, when it makes reference to the Pṛs'ni-s (Tait. I, 27).



त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
[1]यदालोकौत्सुक्यादमरललना यान्ति मनसा
[2]तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥ १२ ॥

12. Tvadīyaṃ saundaryaṃ tuhina-giri-kanye tulay-itum
kavīndrāḥ kalpante katham api viriñci-prabhṛ-tayaḥ ;
Yad-ālokautsukyād amara-lalanā yānti manasā
tapobhir duṣ-prāpām api giris'a-sāyujya-padavīm.

O Daughter of the snow-capped Mountain! The foremost poets, such as Viriñci and others, are baulked in their attempt to find a match for Thy beauty, as (even) celestial damsels, in their eagerness to appreciate which, mentally attain at-one-ment with Giri-s'a, which is hard to attain even by severe penance.

In this stanza the author extols, though indirectly, the Sāyujya, the state of at-one-ment brought about

[1] यदालोक्यौ०
[2] पशूनाम्.

by the merger of S'iva and the S'akti, the presiding deity of the Ānanda-laharī, after describing her abode, the *S'rī-cakra*, in the previous one.

The foremost poets—those that indulge in portraiture of the sublime and the beautiful, out of the flights of their fancy, with the aid of rhetorical devices. Brahman is here spoken of as one of the foremost poets, in fact the foremost among them, for the reason that he is the author of the most beautiful among created things, and any attempt made by a poet in this direction could but be a poor imitation of Brahman's artistic skill. Further the Veda-s, which afford the sublimest examples of poesy, owe their origin to him. *Baulked*—because they do not command that power of mental analysis and expression which would enable them to draw a pen-picture of the Devī's beauty, at least in terms of equally beautiful objects. Their only possible resource in this respect would be the celestial nymphs. But these in their own estimate fall so far short of the Devī that, in their eagerness to have a look at her, they always think of S'iva, who alone has the privilege of enjoying the Devī's beauty at close quarters, and in their emulation become one with him. In the case of the reading 'Yad

सौः

सौः

ālokya'—having seen which, 'Manasā'—with the mind, the meaning would be 'having meditated upon Thy beauty'. The celestial nymphs, by the sheer strength of such Dhyāna-yoga, attain that one-ness with S'iva, which is denied even to the greatest of sages, notwithstanding their severe austerities. There is another reading 'Pas'ūnām' for 'Tapobhiḥ'—meaning 'by those who are Pas'u-s' (animals), in that they do not follow the Tantra-s.

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात्त्रुट्यत्काञ्च्यो विगलितदुकूला युवतयः ॥ १३ ॥

13. Naram varṣīyāṃsaṃ nayana-virasaṃ narmasu jaḍaṃ
tavāpāṅgāloke patitam anudhāvanti s'atas'aḥ ;
Galad-venī-bandhāḥ kuca-kalas'a-visrasta-sicayā
haṭhāt trutyat-kāñcyo vigalita-dukūlā yuvatayaḥ.

Damsels in hundreds, with their locks dishevelled, their *sarees* flying off their figures, their girdles bursting asunder with force, their silk garments slipping down, run after a decrepit, ugly and impotent man, who falls within the range of Thy side-glances.

This stanza may be characterized as one wherein the poet's fancy has run riot, in extolling the potency of the Devī's side-glances. If any description, in the true classic style, of women unhinged by the influence of passion is to be attempted by the saintliest of poets, it is to be met with in this stanza.

क्लीं	क्लीं	क्लीं
	साध्यम्	
क्लीं	क्लीं	क्लीं

Run after—madly follow in the wake of, in the belief that he is Madana incarnate. To the exquisitely beautiful side-glances of the Devī is attributed the virtue of converting even the most repulsive into the most attractive in this stanza, and the same feature is dwelt upon further in the eighteenth and nineteenth stanzas *infra*, the motif in all the three cases being to raise Kāma, the satisfaction of desire and passions, to the rank of one of the four Puruṣārtha-s, the ends and aims of human existence. This is what is known as the Mādana-prayoga.

क्षितौ षट्पञ्चाशद्द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विःषट्त्रिंशन्मनसि च चतुःषष्टिरिति ये
मयूखास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥ १४ ॥

14. Kṣitau ṣaṭ-pañcās'ad dvi-samadhika-pañcās'ad udake
hutās'e dvā-ṣaṣṭis' catur-adhika-pañcās'ad anile

Divi dvih-ṣaṭ-triṃs'an manasi ca catuḥ-ṣaṣṭir iti ye
mayūkhās teṣâm apy upari tava pādâmbuja-yugam.

Thy pair of lotus-like feet is far above those rays, *viz.*, the fifty-six (rays) of (the *Mūlādhāra*, of the character of) Earth, the fifty-two of (the *Maṇi-pūra*, of the character of) Water, the sixty-two of (the *Svādhiṣṭhāna* of the character of) Fire, the fifty-four of (the *An-āhata*, of the character of) Air, the seventy-two of (the *Vis'uddhi*, of the character of) Ether, and the sixty-four of (the *Ājña*, of the character of) the Mind.

In this stanza the exalted nature of the Devī's pair of feet, resting on the *Sahasrāra*, is described in detail, with reference to the six Cakra-s below the *Sahasrāra*. The Mayūkha-s referred to in this stanza may be understood from four different points of view. (1) They are rays effulging from Agni, Sūrya and Soma, having as their position the Rudra-, Viṣṇu- and Brahma-granthi-s, over contiguous pairs of the six Cakra-s in the ascending order, their number being three hundred and sixty in all. (2) They indicate the lunar year of 360 Tithi-s, each Tithi representing a digit of the Moon, with the six seasons, Vasanta, Grīṣma, Varṣa, S'arad, Hemanta and S'is'ira, corresponding to the six

Cakra-s, and the Devī's feet standing above them all as Nāda and *Bindu*, being Kālā-go-cara (transcending all time). (3) The Mayūkha-s may be taken to indicate the several Tattva-s represented by the elements corresponding to the Cakra-s, in two sets, so that one set may be ascribed to the S'akti and the other to S'iva, the Devī's feet being Tattvātīta and therefore transcending them all. (4) The Mayūkha-s may also be construed as the Mātṛkā-s or letters of the Alphabet grouped as follows: 1. The fifty letters of the Alphabet, 'Kṣa' being left out of account, and the Bīja-s 'Aiṃ', 'Hrīṃ', 'S'rīṃ', 'Aiṃ', 'Klīṃ' and 'Sauḥ', indicative of Earth. 2. The fifty letters as above and the Bīja-s 'Sauṃ' and 'S'rīṃ', of Water. 3. The fifty letters, the fourteenth letter repeated four times, the Bīja-s 'Haṃ' and 'Saḥ' repeated four times, of Fire. 4. The fifty letters and 'Yaṃ', 'Raṃ', 'Laṃ' and 'Vaṃ', of Air. 5. The first fourteen vowels repeated five times and the Bīja-s 'Aiṃ' and 'Hrīṃ', of Ether. 6. The sixteen vowels repeated four times, of the Manas. It is said that with the three hundred and sixty syllables thus arrived at, together with 'Haṃ' and 'Saḥ', the requisite Nyāsa should be performed in the six Cakra-s. (*Vide* Introduction to *Serpent-Power*, by Arthur Avalon.)

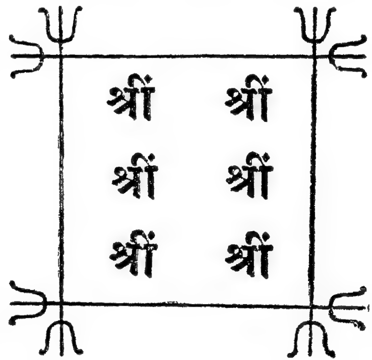
According to the first of these views each ray is given a distinct Āvaraṇa-devatā of its own. In this classification are involved two kinds of Tantra-s, the Pūrva and the Uttara, the first pertaining to the S'akti and hence known as S'ākta and the second pertaining to S'iva and

styled S'āṃbhava. From the conjunction of the non-differentiated All-Witness, S'īva with the S'akti for the creation of the world, there effulges a radiance, known as Parā, pervading from the *Brahma-randhra* to the *Ājñā* in the middle of the eyebrows. This is known as the deity presiding over the humour Majjā—marrow. By her are generated the five deities known as Icchā, Jñāna, Kriyā, Kuṇḍalinī and Mātṛkā, manifesting themselves respectively in the *Vis'uddhi* of the throat, typifying Ether, in the *An-āhata* of the heart, typifying Air, in the *Maṇi-pūra* of the navel, typifying Water, in the *Svādhiṣṭhāna* of the genitals, typifying Fire, and in the *Mūlādhāra* of the region above the anus, typifying Earth, presiding over Tvac, Asṛj, Māṃsa, Medas and Asthi and making up the entire, creation, animate and inanimate. The number of rays pertaining to Agni and manifesting in the *Mūlādhāra* and the *Maṇi-pūra* enveloping the first Khaṇḍa is 108. The number of rays of the Sun manifesting in the *Svādhiṣṭhāna* and the *An-āhata* and enveloping the second Khaṇḍa is 116 [1]. The number of rays of the Moon manifesting in the

[1] The Sun and Fire, it should be understood, are of identical nature. The Sun shines over the Svādhiṣṭhāna and the An-āhata which lies beyond the Maṇi-pūra Fire blazes forth in the Mūlādhāra and the Maṇi-pūra which lies beyond the Svādhiṣṭhāna. Thus there is an interlacing of the two regions This is explained thus · the rays of the Sun have the power of evaporating moisture, which is then condensed into clouds during the Mahā-pralaya In the event of the Fire blazing forth to devastate the Microcosm as well as the Macrocosm, the tremendous downpour from the gathered Saṃvarta clouds will have the effect of quenching the flame and bringing it under control.

Visuddhi and the *Ājñā* and enveloping the third Khaṇḍa is 136. It has to be observed that the Moon of this region with its fifteen waxing and waning Kalā-s is but a reflection of the full Moon with perpetual Kalā-s which has its place in the middle of the *Sahasrāra*. Kaivalyās'rama gives the names of the 360 deities presiding over the Mayūkha-s in the order of the groups given in this stanza. These names are mentioned in the footnote under stanzas 36-41.

These rays are also looked upon as representing the Eternal Verities in the following manner: The five Tan-mātra-s, the five elements, the ten organs of perception and motor action, the four Antaḥ-karana-s, Kalā, Prakṛti, Puruṣa and Mahat, twenty-eight in all, duplicated so as to represent the S'akti and S'iva, yield fifty-six as pertaining to Earth. The five elements, the ten organs of perception and motor action, their ten distinctive functions and Manas, twenty-six in all, duplicated as above, yield fifty-two as of Water. The five elements, the five Tan-mātra-s, the ten organs of perception and motor action, their ten distinctive functions and Manas, thirty-one in all, duplicated as above, yield sixty-two as of Agni. The twenty-eight Tattva-s



of Earth, excluding Mahat therefrom, *i.e.*, the twenty-seven so obtained, when duplicated as above, yield fifty-four as of Vāyu. The thirty-six Tattva-s of the Kalpa-sūtra-s (*vide* note under stanza 9) duplicated as above yield seventy-two as of Ether. The same Tattva-s excluding the last four, *i.e.*, thirty-two, when duplicated, yield sixty-four as of the Manas. These rays are generated in the first instance from the Devī's feet and are thence derived by the Moon, the Sun and Fire, who worship at her feet, for the evolution of the world. The special qualities possessed by these rays are described in detail in Bhairava-yāmala. The *S'rī-vidyā* is otherwise known as the Candra-kalā-vidyā or the lore relating to the waxing and waning of the fifteen Kalā-s, represented by the fifteen Tithi-s of the Pūrva- and Apara-pakṣa-s, which form the basis of calculating duration. The year, which is thus one aspect of the manifestation of the Kāla-s'akti, is said to be Prajā-pati, the creator. Hence these rays are verily the cause of the creation, sustenance and dissolution of the universe, the Microcosm as well as the Macrocosm. As there are myriads of such Microcosms and Macrocosms affected by the Sun, the Moon and Fire, through whom are diffused these rays which originate from the Devī's feet, the Mayūkha-s referred to are not merely three hundred and sixty, but infinite. It also follows that the Baindava-sthāna of the Candra-kalā-cakra, wherein the Devī reigns supreme and wherefrom these rays originate and manifest themselves, transcends all worlds for all time.

शरज्ज्योत्स्नाशुभ्रां शशियुतजटाजूटमकुटां
वरत्रासत्राणस्फटिकघुटिकापुस्तककराम्[1] ।
सकृन्न त्वां[2] नत्वा कथमिव सतां संनिदधते
मधुक्षीरद्राक्षामधुरिमधुरीणा भणितयः ॥ १५ ॥

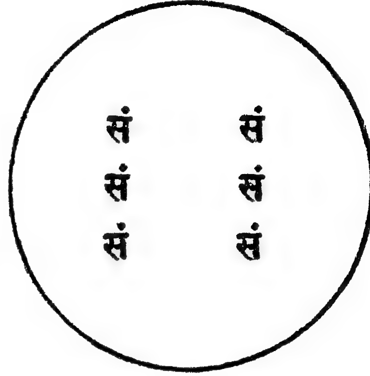
16. S'araj-jyotsnā-s'ubhrāṃ s'as'i-yuta-jaṭā-jūṭa-makuṭāṃ
vara-trāsa-trāna-sphaṭika-ghuṭikā-pustaka-karām ;
Sakṛn na tvāṃ natvā katham iva satāṃ saṃnidadhate
madhu-kṣīra-drākṣā-madhurima-dhurīnā bhaṇitayaḥ

How will words, which are of the sweetness of honey, milk and grape-juice, not be in the command of such as have bowed even once to Thee, who art bright as the autumnal moon-beams, who hast as Thy crown the coiled plaited-hair with the (crescent) Moon on, and who holdest in Thy hands the boon-bestowing (and) the security-affording (postures), a rosary of crystal beads and a book ?

[1] ०घटिका० ; ०गुणिका०.

[2] त्वा.

Even as the miraculous effect of the Devī's side-glance has been adverted to in the thirteenth stanza, the marvellous powers inherent in approaching the Devī with the right kind of meditation and prayer are expounded in this and the six accompanying stanzas.



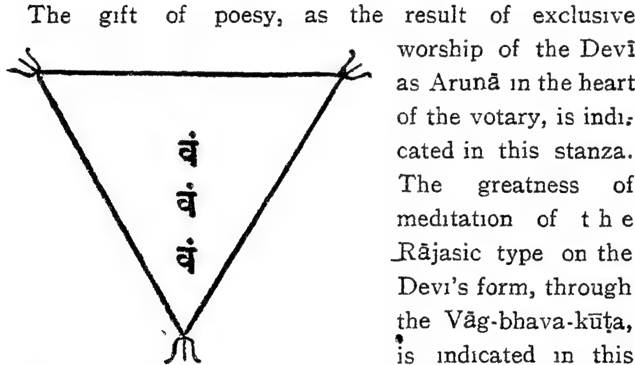
In this stanza is described the greatness of meditation of the Sāttvika type on the Devī's form, through the Vāg-bhava-kūṭa of the Pañca-das'ākṣarī. *To Thee*—the Devī in the form of the Vāg-bhava-kūṭa Bowing even once to the Devī is credited with making the Upāsaka a great poet and attain all knowledge. The Devī is said to be in the form of Kriyā-s'akti, when meditated upon as the source of poetic talents. This stanza and the next two are spoken of as referring to the Sārasvata-prayoga.

कवीन्द्राणां चेतःकमलवनबालातपरुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चिप्रेयस्यास्तरुणतरशृङ्गारलहरी-
गभीराभिर्वाग्भिर्विदधति [1]सतां रञ्जनममी ॥ १६ ॥

[1] सभारञ्जनममी.

16. Kavīndrānāṃ cetaḥ-kamala-vana-bālātapa-rucim
bhajante ye santaḥ kati cid aruṇām eva bhavatīm ;
Viriñci-preyasyās taruṇa-tara-s'ṛṅgāra-laharī-
gabhīrābhir vāgbhir vidadhati satāṃ rañjanam amī.

Such rare, high-souled men, who worship Thee as Aruṇā, radiant as the morning sunlight, (causing) the lotus-like minds of great poets (to bloom), delight (the assembly of) wise men, with their diction, profound like the fresh flood of erotic sentiments flowing from Viriñci's beloved spouse.



The gift of poesy, as the result of exclusive worship of the Devī as Arunā in the heart of the votary, is indicated in this stanza. The greatness of meditation of the Rājasic type on the Devi's form, through the Vāg-bhava-kūṭa, is indicated in this stanza. Some are of opinion that, for the reason that there is reference in this stanza to erotic sentiment, the

Deva as Icchā-s'akti presiding over the Kāma-rāja-kūṭa is indicated in this stanza. *Minds—i.e.*, hearts. Poets, who meditate on the Devī as Aruṇā in their heart-lotuses, become, as a result of the Devī's grace, so many Sarasvatī-s for the nonce, and with the choice diction and command of erotic sentiments, characteristic only of the Goddess of Learning, delight the assembly of wise men; in other words, the Devī has the power of converting her votaries into as many Sarasvatī-s.

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभि-
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गिसुभगै-[1]
वचोभिर्वाग्देवीवदनकमलामोदमधुरैः ॥ १७ ॥

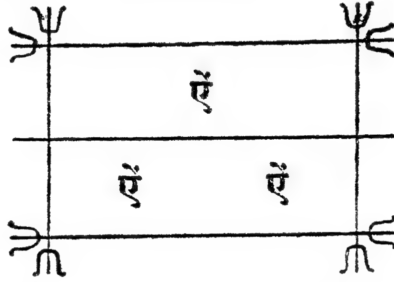
17. Savitrībhir vācāṃ s'as'i-maṇi-s'ilā-bhaṅga-rucibhir
vas'iny-ādyābhis tvāṃ saha janani saṃ-cinta-yati yaḥ
Sa kartā kāvyānāṃ bhavati mahatāṃ bhaṅgi-subhagair
vacobhir vāg-devi-vadana-kamalāmoda-madhu-raiḥ.

O Mother! whoever contemplates Thee along with the generators of speech, Vas'inī and others, who are resplendent like the freshly cut moon-stones, becomes the author of great

[1] भङ्गिरुचिभि.

Kāvya-s, replete with words erudite in style and sweet with the fragrance of the lotus-like mouth of the Goddess of Learning.

The Upāsanā of the Devi in the form of Aruṇā was credited, in the previous stanza, with the bestowal of the gift of fluency. In this stanza persistence in the same meditation, but of the Sāttvika type, is said to turn the votary into a reputed author of epic poems.



Generators of speech, Vas'inī and others—the eight deities, Vas'inī and others of the *Sarva-roga-hara-cakra*, whose names and relationship with the *S'rī-cakra* have been dealt with under stanza 11. They are said to preside over the eight groups of the letters of the Alphabet, A-, Ka-, Ca-, Ṭa-, Ta-, Pa-, Ya-, and S'a-varga-s. They are, according to the Āgama-s, of the colour of bright crystal. Their respective seats have been already noted in explaining the Bhū-prastāra. The twelve Yoginī-s and the four guardians of the doorways of the *Bhū-gṛha* are also implied by 'Vas'inī and others'. Some say that the vowels are of crystal white colour, the letters Ka to Ma of the colour of coral, the nine letters from Ya, yellow, and Kṣa, red. Others hold that the vowels are of the colour of smoke, letters from

Ka to Ṭha of vermilion, from Ḍa to Pha white, from Ba to La which includes La scarlet, from Va to Sa of the colour of gold, and Ha and Kṣa of the colour of lightning. Lakṣmī-dhara holds that the latter is the view held by the author. This verse is said to refer to the fruit of meditation on the Devī in the form of the Jñāna-s'akti presiding over the S'akti-kūṭa.

तनुच्छायाभिस्ते तरुणतरणिश्रीधरणिभि-[1]
दिवं सर्वामुर्वीमरुणिमनिमग्नां[2] स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयनाः
सहोर्वश्या वश्याः कति कति न गीर्वाणगणिकाः ॥१८॥

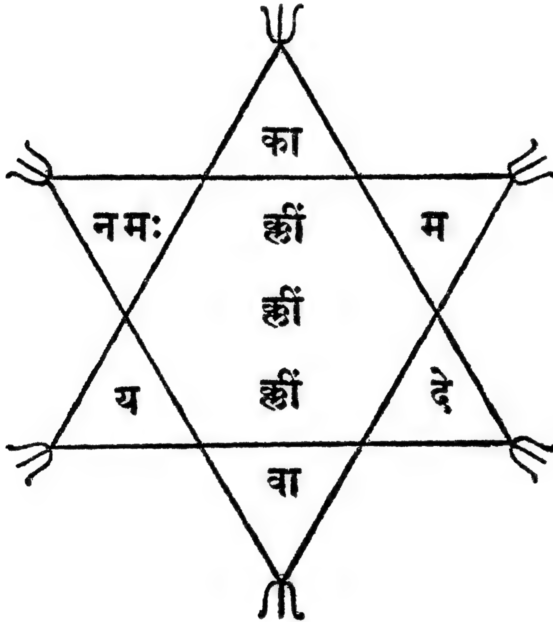
18. Tanuc-chāyābhis te taruṇa-taraṇi-s'rī-dharaṇibhir
divaṃ sarvām urvīm aruṇima-nimagnāṃ smarati yaḥ ;
Bhavanty asya trasyad-vana-hariṇa-s'ālīna-nayanāḥ
sahorvas'yā vas'yāḥ kati kati na gīrvāṇa-gaṇikāḥ.

How many among the celestial courtesans, inclusive of Urvas'ī, with the shy eyes of the timid wild deer, would not be caught in the clutches of him, who conceives the entire Heaven and Earth submerged in the red radiance caused by the lustrous graces of Thy

[1] ०सरणिभि०.
[2] ०मरुणमणिमग्नाम्.

body, forming, as it were, the abodes of the splendour of the rising Sun.

This stanza deals with the power bestowed by meditation on the Devī presiding over the Kāma-rāja-



kūṭa in the form of Icchā-s'akti. *With shy eyes of the timid deer*—the deer express their shyness and timidity with their tremulous eyes. Urvas'ī and other celestial damsels, whose eyes are naturally steady and unwinking, because of their celestial birth, are so much filled with passion at the sight of the votary, that

even their unwinking eyes betray restlessness, all on account of the Devī's grace. *Graces*—graceful features. *The abodes of splendour*—wherein the splendour abides.

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
[1]हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम् ॥ १९ ॥

19. Mukhaṃ binduṃ kṛtvā kuca-yugam adhas tasya tad-adho
harārdhaṃ dhyāyed yo hara-mahiṣi te manmatha-kalām ;
Sa sadyaḥ saṃkṣobhaṃ nayati vanitā ity ati-laghu
tri-lokīm apy āś'u bhramayati ravīndu-stana-yugām.

O Queen of Hara! It is but a trifle that one who contemplates Thy Manmatha-kalā, taking the *Bindu* to be the face, what is thereunder to be the breasts, and still underneath to be one half of Hara (*i.e.*, a triangle), at once fascinates women (in general); (what is more) he very soon causes even Tri-lokī (the

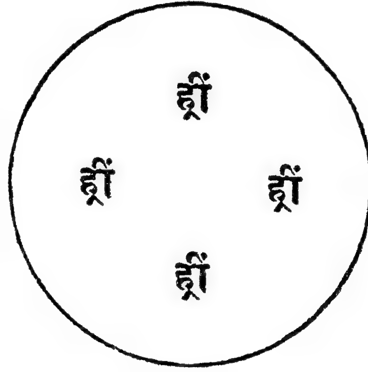
[1] हकारार्धं ध्यायेद्धर०.

three worlds together) who has the Sun and the Moon as her breasts, to swirl.

This stanza, like the previous one, also affords an example of the Mādana-prayoga and deals with the fruit of meditation on the Devī, as Icchā-s'akti presiding over the Kāma-rāja-kūṭa, in virtue of which the votary acquires the power of fascinating women. *Queen of Hara*—*i.e.*, the Devī of the form of Sac-cid-ānanda, being the spouse of Hara, the Paramātman, who absorbs the entire universe unto Himself. This is also construed as the *Tri-koṇa*, which is the resort of the *Bindu* in the form of Hara. *Thy Manmatha-kalā*—the Kāma-kalā indicating Thee, *i.e.*, (1) 'Klīṃ', which, according to the Deva-nāgarī script, is made up of one *Bindu* at the top, two *Bindu*-like curves on either side of the 'K' thereunder and what is thereunder, *viz.*, the 'L'. (2) Bereft of the 'K' and 'L', this *Bīja* becomes the Gupta-mahā-sārasvata-bīja, *viz.*, 'Īṃ' which is made up of three *Bindu-s*, one above and two thereunder, the former indicating the Sun and the latter Fire and the Moon thereunder. (3) Which is of the form of 'E' *i.e.*, the Yoni, and (4) which is power in the form of the three Guṇa-s, *i.e.*, the Universe which is the product of the union of S'iva and the S'akti. *Taking*—*i.e.*, conceiving by the strength of meditation. *One half of Hara*—there is also another reading, 'Hakārārdham', meaning 'one half of Ha-kāra,' which is the same as Hara. 'Hakarārdha' is capable of being construed in the following

ways: (1) The upper half of 'Ha' being neglected, the lower half, which resembles 'E', is construed as the Yoni. (2) 'Ha' is S'iva and one half of S'iva will be S'ivā, made up of S', I, V and Ā; eliding the consonants S' and V, the other half 'I' and 'Ā', when combined, yields 'E', which is the Yoni. (3) 'Ha' stands for 'Ravi' and when half of it, *viz.*, the consonants 'R' and 'V' are elided, the resultant 'A' and 'I', when combined, yield 'E', the Yoni. According to S'ri-krama, the three *Bindu-s* are: the first or Fire, indicating Rajas and presided over by Brahman, is the face; the second and third *Bindu-s*, which are the Sun and the Moon, indicating Sattva and Tamas, presided over by Hari and Rudra, are the breasts. Below that, a subtle Cit-kalā, which is one half of 'Ha' with the upper half neglected, and transcends all the three Guṇa-s, is the Yoni, *i.e.*, the triangle connecting the three *Bindu-s*, indicating the three Guṇa-s, the characteristics of Brahman, Hari and Rudra. (4) 'Ha' is the 'Haṃsaḥ' and the one half of it, *viz.*, the consonants 'H' and 'S' being elided, the other half, 'Aṃ' and 'Aḥ', yield three *Bindu-s*, which should be meditated upon as the Manmatha-kalā, *viz.*, 'E', the Yoni. (5) *Harārdham*—one half of Hara, *i.e.*, the S'akti, which means the Yoni. Besides these there is also an esoteric significance, which should be received out of the mouth of the Guru. While the first half of the stanza extols the influence of the Devī on the votary with reference to women in general, the second half deals with the extraordinary influence which, through her

grace, her votary has over the three worlds personified as the woman *par excellence*, and in virtue of which he becomes the lord of the three worlds, within the three S'akti-s in harmony with his wishes. According to the Rudra-yāmala, the Tri-lokī is said to assume the form of the Kāma-rāja-kalā with the Sun and the Moon as her breasts. *To swirl* — by the extraordinary powers he commands as the true devotee of the Devī in the form of Icchā-s'akti. Some hold the view that this verse speaks of Pañca-ma-yāga, esoterically, the union of the Kuṇḍalinī with Parama-s'iva and of Maithuna on the material plane.



किरन्तीमङ्गेभ्यः किरणनिकुरुम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिव यः ।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
[1]ज्वरप्लुष्टान्दृष्ट्या सुखयति सुधाऽऽसारसिरया[2] ॥२०॥

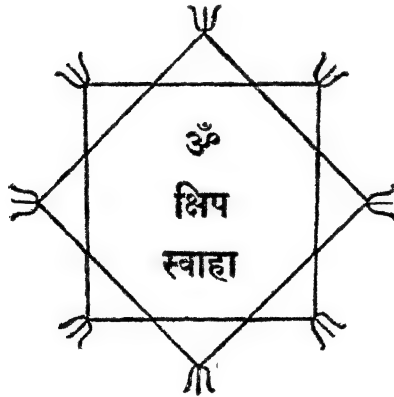
[1] ज्वरप्लुष्टम्.

[2] सुधाऽऽधारसिरया.

20. Kirantīm aṅgebhyaḥ kiraṇa-nikurumbāmṛta rasaṃ
hṛdi tvām ādhatte hima-kara-s'ilā-mūrtim iva yaḥ ;
Sa sarpāṇāṃ darpaṃ s'amayati s'akuntādhipa iva
jvara-pluṣṭān dṛṣṭyā sukhayati sudhā-"sāra-sirayā.

He who contemplates Thee in his heart, who diffusest nectar in the form of beams from (Thy) limbs, as an image carved out of a moon-stone, quells the pride of serpents, like the king of birds, and cures those afflicted with fever, with a look resembling the nectar-showering Nāḍī.

Thee—who hast assumed the form of Amṛtes'varī. *Quells the pride of serpents*—at the very sight of the votary serpents are said to seek safe places of retreat, as, in virtue of the power acquired by him from meditation on the Devī, he appears to their eyes as Garutmat, the king of birds and the traditional vanquisher of serpents. The votary is thus indirectly an antidote to



snake-bite. By '*fever*' is meant any chronic disease, such as malaria, which afflicts mankind in general. Diseases are cured by the ordinary medical practitioner with the administration of drugs. But the votary of the Devī, through her grace, is endowed with the miraculous power of healing the afflicted by the mere casting of a look. *Resembling the nectar-showering Nāḍī*—the Nāḍī referred to is the Amṛta-nāḍī recognized by the Yogin-s, which, in filling the entire system of Nāḍī-s with nectar, fills the accomplished Yogin with the ecstasy of Bliss. This stanza refers to the special powers acquired by the Yogin, from worship of the Devī, wherewith even death could be conquered.

तडिल्लेखातन्वीं तपनशशिवैश्वानरमयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्माटव्यां मृदितमलमायेन[1] मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥ २१ ॥

21. Tadil-lekhā-tanvīṃ tapana-s'as'i-vais'vānara-ma-yīṃ
niṣannāṃ ṣaṇṇām apy upari kamalānāṃ tava kalām ;
Mahā-padmāṭavyāṃ mṛdita-mala-māyena manasā
mahāntaḥ pas'yanto dadhati paramāhlāda-laharīm.

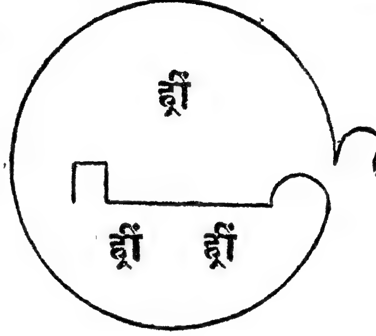
Great men, who, with their minds bereft of impurity and illusion, look on Thy Kalā,

1 मृदुतममायेन.

slender as a streak of lightning, of the essence of the Sun, the Moon and Fire, and abiding in the great forest of lotuses, standing far above even the six lotuses, derive a flood of infinite Bliss.

Bereft of impurity and illusion—with impurities such as carnal desire, volition, assumption, etc., which are the result of illusion, completely attenuated. *Thy Kalā*—the Kalā known as Parā of the Devī in the form of Candra-kalā. This form is assumed by the Devī in the Baindava-sthāna of the *Sahasrāra*, when she is conjoined with S'iva. *Streak of lightning*—in the *Ājña-cakra* and thereafter. *Essence of the Sun, etc.*—as without the Devī, the Sun, etc., cannot exist. It may also be noted that the Sun, the Moon and Fire derive their luminosity, etc., only through the Devī's grace. *Great forest of lotuses*—the thousand-petalled lotus in the *Dvā-das'ānta* is meant by this. In the case of the reading '*Mṛdu-tamam*', the meaning would be 'without effort'. The meditation on the Kāma-kalā in the form of the Tri-pura-sundarī, the mother of Brahman, Viṣṇu and Rudra, referred to in stanza 19, is said to be the Bāhya, or outer meditation. Stanza 21 is said to formulate the Ābhyantara, or inner meditation on the pure Cit-svarūpa of the Devī, attainable only by the great. This form is very subtle, while the forms referred to previously are intended for votaries of lower capacities.

Meditation on the Devī along with the Mantra should be confined to the following eighteen seats of the Linga-s'arīra: the *Kula-padma*, *i.e.*, the Sahasrāra opening upwards from its place a little below the Mūlādhāra, the *Viṣu*, one of the



two lotuses of eight and six petals respectively between the Kula-padma and the Mūlādhāra, the *Mūlādhāra*, the *Maṇi-pūra*, the *Svādhiṣṭāna*, the *An-āhata*, the *Vis'uddhi*, the *Lambikāgra*, the *Ājñā*, the *Indu*, the *Ardha-candra*, the *Rodhinī*, the *Nāda*, the *Nādānta*, the *S'akti*, the *Vyāpikā*, the *Sa-manā* and the *Un-manā*. The fifteen syllables of the Pañca-das'ākṣarī should be conceived as inherent in the first fifteen of these seats from below, one in each, and also every prior one of the fifteen syllables should be conceived as being dissolved in the immediately succeeding one, in order, the last of the fifteen being dissolved in the fire of the form of Yoni in the *Vyāpikā*, the Yoni conceived as in Īs'vara of the form of the three *Bindu-s*, Sūrya, Agni and Soma, and dissolved, the Sūrya in the Agni, the Agni in the Soma, in the *Sa-manā*, and the Soma in the Sa-parārdha-kalā of the *Un-manā*. When all are dissolved, the Yogin, conceiving of the conjoint S'iva and the S'akti

as his own Self, attains one-ness with the S'adā-s'iva-tattva and becomes a Jivan-mukta.

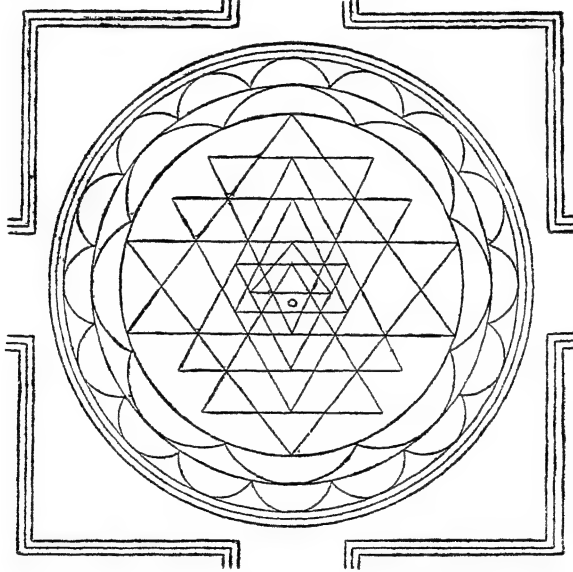
भवानि त्वं दासे मयि वितर दृष्टिं सकरुणा-
मिति स्तोतुं वाञ्छन्कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमकुटनीराजितपदाम् ॥ २२ ॥

22. Bhavāni tvaṃ dāse mayi vitara dṛṣṭiṃ sa-karuṇām
iti stotuṃ vāñchnn kaṭhayati bhavāni tvam iti yaḥ ;
Tadaiva tvaṃ tasmai dis'asi nija-sā-yujya-padavīṃ
mukunda-brahmendra-sphuṭa-makuta-nīrājita-padām.

When one, desirous of earnestly beseeching Thee with the words, "O Bhavānī! mayest Thou cast Thy merciful glance on me, Thy slave", pronounces the words, "Bhavāni tvam", (may I be Thou), that very moment, Thou bestowest on him the status identically Thine own, rendered lustrous by the brilliant crowns worn by Mukunda, Brahman and Indra.

This stanza extols, by implication, the worship of the Devī, with the conception, by the worshipper, of his identity with her, in preference to the other forms of

worship, such as by the performance of Japa, Homa, etc , as it is held, that the mere utterance of words, conveying the idea of the Mahā-vākya-s, such as 'Tat tvam asi' etc., either intentionally or by accident, carries with it the full fruits attainable by the realization of their contents. The author of this work, after dealing with the Antar-yāga and Bahir-yāga methods of approach in the previous stanzas, deals with the potency of Bhakti



or devotion in this stanza. Bhakti is held by a school of thought as leading to liberation in the form of Sā-lokya, reaching the abode of the Supreme Being, Sāmīpya, proximity to the Supreme Being,

Sā-rūpya, becoming of the form of the Supreme Being, and Sā-yujya, At-one-ment with the Supreme Being. The liberation referred to here is Sā-yujya. *Rendered lustrous*—the implication is that Mukunda, Brahman and Indra hold the status referred to above in such high esteem, and so venerate it, as to perform Nīrājana (the waving of lights), as it were, before it, with their dazzling bright crowns serving the purposes of lights in the ceremony.

त्वया हृत्वा वामं वपुरपरितृप्तेन[1] मनसा
शरीरार्धं शंभोरपरमपि शङ्के हृतमभूत् ।
[2]यदेतत्त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिलशशिचूडालमकुटम् ॥ २३ ॥

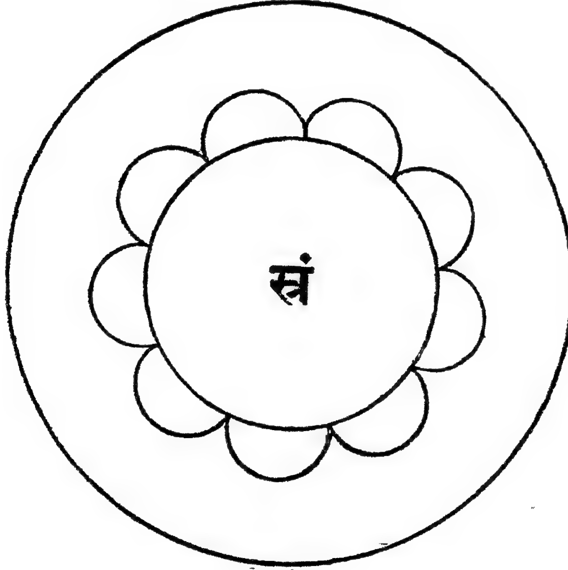
23. Tvayā hṛtvā vāmaṃ vapur a-paritṛptena manasā
s'arīrārdhaṃ s'aṃbhor aparam api s'aṅke hṛtam abhūt;
Yad etat tvad-rūpaṃ sakalam aruṇābhaṃ tri-nayanaṃ
kucābhyām ānamraṃ kuṭila-s'as'i-cūḍāla-makuṭam.

I fancy that the other (half) as well, of Saṃbhu's frame, has been absorbed by Thee,

[1] ०तुष्टेन.
[2] तथा हि त्वद्रूपं.

with Thy mind, not satisfied with having absorbed the left one; for, this, Thy form, is entirely of a red colour, has three eyes, is slightly bent with (the weight of) the breasts, and wears over its crown the Crescent-moon.

The theme of this stanza, as of several others, is the complete union of S'iva with the S'akti. But the author



accomplishes this purpose adroitly enough, by making use of the hermaphrodite form of Ardha-nārīs'vara, in

which S'iva is worshipped, wherein he occupies the right half, and Umā, his spouse, the left half. The distinct characteristics of S'iva are a pale-white colour, a crown with the crescent on and the three eyes. The S'akti is represented to have such a mastery over S'iva that, in the first instance, she gradually encroaches on his form and annexes one half of it, *viz.*, the left, wherein her characteristics, *viz.*, the colour of the rising Sun and her left breast replace S'iva's, while the third eye and the crown with the crescent on are shared in common. Not satisfied with this achievement of hers, she further encroaches on the right half of S'ambhu's form as well, and, having absorbed his entire form by eclipsing his colour and developing another breast, assumes the female-form, so well depicted in this stanza, thus showing beyond doubt that she has become more than one half of her Lord. This stanza may also be taken to support, by implication, the well-known doctrine of the Uttara-kaula-s, for whom there is no S'iva-tattva apart from the S'akti-tattva, as the former stands absorbed in the latter.

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्वन्नेतत्स्वमपि वपुरीशस्तिरयति[1] ।
सदापूर्वः सर्वं तदिदमनुगृह्णाति च शिव-
स्तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयोः ॥ २४ ॥

24. Jagat sūte dhātā harir avati rudraḥ kṣapayate
tiras-kurvann etat svam api vapur īs'as tirayati;

1 ०रीशः स्थगयति.

Sadā-pūrvaḥ sarvaṃ tad idam anugṛhṇāti ca s'ivas
tavājñām ālambya kṣana-calitayor bhrū-lati-kayoḥ.

The Dhātṛ creates the world ; Hari sustains it ; Rudra destroys it ; making all this disappear, Īs'a causes his own form to disappear as well ; while Sadā-s'iva, in pursuance of the mandate from Thy slightly-knit creeper-like eyebrows, blesses all this.

The evolution and the involution of the Macrocosm preparatory to its creation once again, are indicated in this stanza. The world is in a state of evolution, through Brahman discharging his function of creating it and Viṣnu discharging his function of sustaining it. Then commences the involution with the destruction of the world by Rudra, whereupon Īs'vara causes the destroyed universe to disappear along with Brahman, Viṣṇu and Rudra, and himself disappears. During the process of involution, the lower Tattva-s merge into the higher Tattva, Īs'vara, who represents the lower Tattva-s in their collective form and ceases to have an independent existence, after the process of involution is complete. There, then, remains Sadā-s'iva alone, who is the all-witness, and absorbs all the Tattva-s including Īs'vara in the Bīja-form within himself, and in his passive attitude implies his approval of the actions of the lower powers, who carry out the work of involution,

in obedience to the pre-ordained laws of evolution and involution, himself standing changeless and eternal, preparatory to the creation of the universe once again,

न	शि	य	मः	वा
य	मः	वा	न	शि
वा	न	शि	य	मः
शि	य	मः	वा	न
मः	वा	न	शि	य

at the instance of the Devī, who conveys her mandate through the knitting of her eyebrows, as represented in this stanza. The implication is that the Devī is All-supreme and the five powers, through whom she carries out her mandates, are but her agents.

त्रयाणां देवानां त्रिगुणजनितानां तव[1] शिवे
भवेत्पूजा पूजा तव चरणयोर्या विरचिता ।

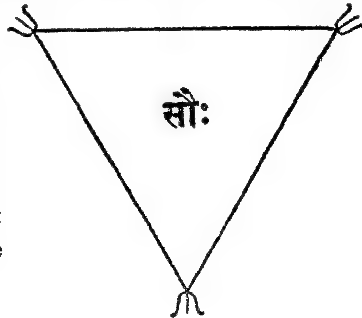
[1] ०जनितानामपि.

तथा हि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तंसमकुटाः ॥ २५ ॥

25. Trayāṇāṃ devānāṃ tri-guna-janitānāṃ tava s'ive
bhavet pūjā pūjā tava caranayor yā viracitā ,
Tathā hi tvat-pādodvahana-mani-pīṭhasya nikaṭe
sthitā hy ete s'as'van mukulita-karottaṃsa-makuṭāḥ.

O Spouse of S'iva! the homage rendered to Thy feet becomes by itself the homage rendered to the three gods born of Thy three Guṇa-s. It is, therefore, meet that these (gods) ever stand by the jewelled seat on which Thy feet rest, with their folded hands adorning their crowns.

This stanza implies that those who worship the Devī stand in no need of separately worshipping Brahma, Viṣṇu and Rudra, who are but her agents, standing by her foot-stool, ever at her beck and call and in the act of adoring her.



विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ।
[1]वितन्द्री माहेन्द्री विततिरपि संमीलति दृशां[2]
महासंहारे ऽस्मिन्विहरति सति त्वत्पतिरसौ ॥ २६ ॥

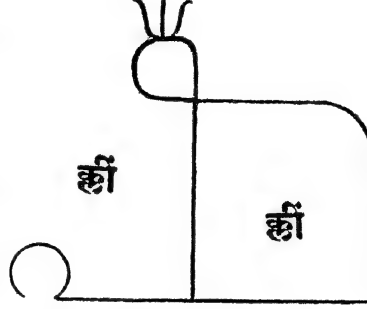
26. Viriñcıḥ pañcatvaṃ vrajatı harır āpnoti vıratiṃ
vınās'aṃ kīnās'o bhajatı dhana-do yātı nidhanam ;
Vi-tandrī māhendrī vıtatır apı saṃmīlati dṛs'āṃ
mahā-saṃhāre 'smin vıharati satı tvat-patir asau.

O Queen of chastity! Viriñci goes back to the five elements; Hari ceases to exist; Kīnās'a meets with destruction; Kubera perishes; the array of the ever-wakeful eyes of Mahendra is also closed (for ever); in this great deluge, this Lord of Thine (alone) has His diversion.

This stanza extols the chastity of the Devī, in vırtue of which her husband is not merely spaıed the general holocaust of gods, but strangely enough diverts

[1] वितन्द्रा.
[2] संमीलितदृशा.

himself amidst such weird environment. Viriñci, Hari, Kīnās'a (*i.e.*, Yama, the god of death), Indra and other gods, who are Amara-s according to tradition, meet with their death, during the Mahā-pralaya, but the Devī's Lord alone survives unconcerned.



जपो जल्पः शिल्पं सकलमपि मुद्राविरचना[1]
गतिः प्रादक्षिण्यक्रमणमशनाद्याहुतिविधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पणदृशा[2]
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥ २७ ॥

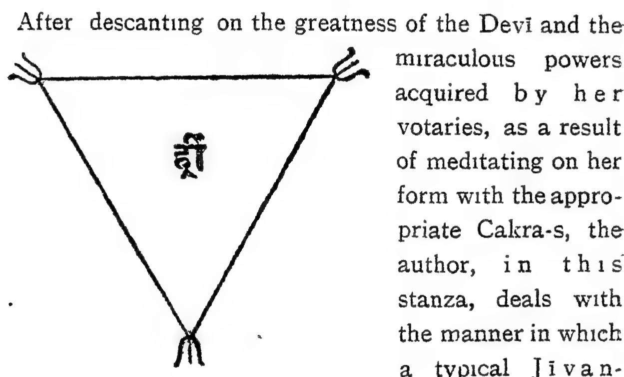
27. Japo jalpaḥ s'ilpaṃ sakalam api mudrā-viracanā
gatiḥ prā-dakṣiṇya-kramaṇam as'anādy āhuti-vidhiḥ ;
Praṇāmaḥ saṃves'aḥ sukham akhilam ātmārpaṇa-das'ā
saparyā-paryāyas tava bhavatu yan me vilasitam.

Whatever action it is of mine, may be taken (as intended) for Thy worship : (my)

[1] ०विरचनं.
[2] ०दृशा.

prattle, as muttering (Thy) prayer; the manifold forms of my manual work, as the Mudrā-s (gestures) employed in (Thy) worship; (my) loitering, as going round (Thee) clockwise; my taking nourishment, as offering oblations (to Thee); (my) lying down, as prostrating (before Thee); and (my) attending to all other comforts, as dedicating my entire self (to Thee).

After descanting on the greatness of the Devī and the



miraculous powers acquired by her votaries, as a result of meditating on her form with the appropriate Cakra-s, the author, in this stanza, deals with the manner in which a typical Jīvanmukta would worship the Devī, as prescribed in the Bhāvanopaniṣad. The worship of the Devī is of a two-fold character, *viz.*, exoteric (the lower form) and esoteric (the higher form). The former contains all the elements of prayer, gesture, circumambulation, oblation and prostration, as practised by the ordinary worshipper. The latter, which does not attach any importance to ceremonial forms, is referred to here

as practised by the ever-hallowed Jīvan-mukta-s. The author so thoroughly identifies himself with this method, that he uses the words '*of mine*' significantly enough. *Prattle*—being made up of the Mātṛkā-s, which are divine, turns out to be prayer of some form, either mental or muttered or recited aloud. *Mudrā-s*—such as are used at the invocation of a deity and other connected rituals, which take the form of manual gestures. *Nourishment*—various kinds of solid and liquid food. This is considered as offering oblations to the Devī in the form of the Jāṭharāgni, vital energy in the belly. *Lying down*—includes sleep, turning one's limbs while in bed, etc. Lakṣmī-dhara is of opinion that the worship of the Devī as the Sādākhyā-tattva in the *Sahasrāra*, and not the external kind, wherein the Devī is mounted on a pedestal, etc., is meant by this stanza. Though Samayin-s have nothing to do with external forms, still there is a class of Samayin-s who resort to the worship of the Devī in the middle of the solar disc, with Pās'a, Aṅkus'a, etc. in her arms, based on the authority of the Candra-jñāna-vidyā. This stanza contains the essence of the practice of Jñāna-yoga, wherein all action is dedicated to the Paramātman here represented by the Tri-pura-sundarī. In this sense every natural act and function without exception should be construed as an act of worship of the Devī.

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरिणीं[1]
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषदः ।

[1] ०हरणीं.

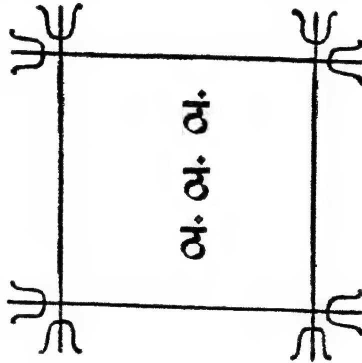
करालं यत्क्ष्वेलं कबलितवतः कालकलना
न शंभोस्तन्मूलं तव जननि ताटङ्कमहिमा ॥ २८ ॥

28. Sudhām apy āsvādya pratibhaya-jarā-mṛtyu-hariṇīṃ
vipadyante vis've vidhi-s'ata-makhādyā divi-ṣadaḥ;
Karālaṃ yat kṣvelaṃ kabalitavataḥ kāla-kalanā
na s'aṃbhos tan-mūlaṃ tava janani tāṭaṅka-mahimā.

O Mother! all the denizens of the celestial regions, such as Vidhi, S'ata-makha and others, perish even after drinking nectar, which is reputed to confer immunity from terrible old age and death. If the period of life of S'aṃbhu, who has swallowed virulent poison, is beyond computation, it is all due to the peculiar virtue of Thy Tāṭaṅka-s (ear-ornaments).

Having given some indication of the fruits attainable by a votary through Bhakti, devotion to the Devī, the author sets about, in this stanza, describing the marvellous powers exercised by the Devī's Tāṭaṅka-s, through which alone eternal prosperity is vouchsafed to her devotees. *Immunity from terrible old age and death*—the apparent incongruity involved in conceiving of Brahma, Indra and other gods as perishing, in spite of their having drunk nectar, will vanish, if we take into account the fact that even the Deva-s meet with their

dissolution at the time of the great deluge. *Peculiar virtue of Thy Tāṭaṅka-s*—the word 'Tāṭaṅka' is understood by some as the Māṅgalya-sūtra, which it is the privilege of all Sumaṅgalī-s, *i.e.*, women with their husbands alive, to wear around their necks. But the correct view is that the Tāṭaṅka-s are ear-ornaments which are the outward symbols of Sumaṅgalī-s, who are enjoined not to forsake their Tāṭaṅka-s by any means, as their doing so would amount to their assuming the outward symbol of widowhood. In this view, the Devī's Tāṭaṅka-s would lose their hold on her ears, only when S'aṃbhu could be overtaken by catastrophe, a contingency which is impossible, as the Devī's Tāṭaṅka-s, whereon the very origin, duration and end of Kāla, *i.e.*, Time, depends. It is on this account that even the most virulent poison, which S'aṃbhu drank, had apparently no effect on him. So wonderful is the influence of the Devī on the longevity of her husband's life!



किरीटं वैरिञ्चं[1] परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जम्भारिमकुटम् ।

[1] वैरिञ्च्यं.

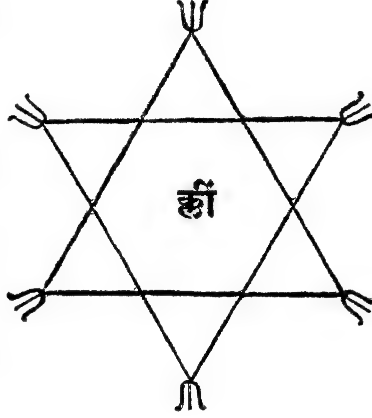
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते ॥ २९ ॥

29. Kirīṭaṃ vairiñcaṃ parihara puraḥ kaiṭabha-bhidaḥ
kaṭhore koṭīre skhalasi jahi jambhāri-makuṭam ;
Praṇamreṣv eteṣu prasabham upayātasya bhava-
naṃ
bhavasyābhyutthāne tava parijanoktir vijayate.

Glory to the words (of caution) of Thy servants: "Pray avoid the crown of Viriñci (lying) afore Thee!" "You will topple over the hard crest of the slayer of Kaiṭabha!" "Please keep off from the head-gear of the foe of Jambha!"—while all these three lay prostrate before Thee,—when, all of a sudden, Thou startedst to receive Bhava, who had come to Thy abode!

Here is a touchingly graphic description of the reception accorded to her Lord by the Devī, while holding her court, surrounded by her maids-in-waiting and with the prostrate forms of Brahma, Hari and Indra supplicating afore her, the maids administering here a timely warning, lest she should stumble on the crowns of the supplicating gods, in the warmth of her reception. *Keep off from the head-gear of the foe of Jambha*—the Saṃskrit verbal form 'Jahi' is here used in the sense of

'Jahihi', (from the root 'Hā', 'to abandon') and should not be construed as the Imperative second person singular of 'Han', 'to kill', which would land us in an absurdity. To avoid this the reading '*Jahihīndrasya makuṭam*' may as well be suggested, but this would detract from the grandeur of the original.

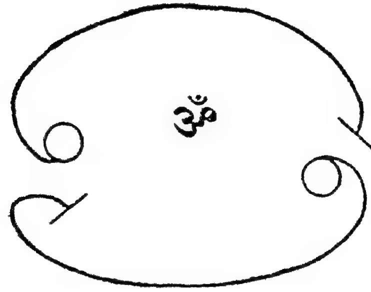


स्वदेहोद्भूताभिर्घृणिभिरणिमाऽऽद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ।
किमाश्चर्यं तस्य त्रिनयनसमृद्धिं तृणयतो
महासंवर्ताग्निर्विरचयति नीराजनविधिम् ॥ ३० ॥

30. Sva-dehodbhūtābhir ghṛṇibhir aṇimā-''dyābhir abhito
niṣevye nitye tvām aham iti sadā bhāvayati yaḥ;
Kim āścaryaṃ tasya tri-nayana-samṛddhiṃ tṛṇayato
mahā-saṃvartāgnir viracayati nīrājana-vidhim.

(O Goddess) who art eternal and art served all around by the rays, Aṇimā and others emanating from Thine own frame! What is there to wonder at, if the Fire of the great Deluge should perform the ritual of waving lights before whosoever always conceives Thee as 'I am (Thou)', treating the wealth of Tri-nayana as mere straw?

Eternal—that has neither beginning, nor end. *Rays emanating from Thine own frame*, *i.e.*, the *S'ri-cakra* of nine parts, in the form of Āvaraṇa-devatā-s as detailed below: The three quadrangles of the Bhūgṛha, where-in abide the eight



Siddhi-s—Animā, Laghimā, Mahimā, Vas'itvā, Īs'atvā, Prākāmyā, Prāpti and Sarva-kāma-pradāyinī, in the first quadrangle; the eight Mātṛ-s—Brāhmī, Māhes'varī, Kaumārī, Vaiṣnavī, Vārāhī, Māhendrī, Cāmuṇḍā and Mahā-lakṣmī, in the second quadrangle; the ten Mudrā-s—Sarva-saṃkṣobhinī, Sarva-vidrāviṇī, Sarvākarṣiṇī, Sarva-vas'aṃ-karī, Sarvonmādinī, Sarva-mahāṅkus'ā, Sarva-khe-carī, Sarva-bījā, Sarva-yonī

and Sarva-tri-khaṇḍā, in the third quadrangle, the sixteen Devatā-s—Kāmākarṣinī, Buddhy-ākarṣinī, Ahaṃ-kārākarṣinī, S'abdākarṣinī, Spars'ākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyākarṣinī, Smṛty-ākarṣiṇī, Nāmākarṣiṇī, Bījākarsiṇī, Ātmākarsiṇī, Amṛtākarsiṇī and S'arīrākarsiṇī, in the sixteen-petalled lotus; the eight Devatā-s—Anaṅga-kusumā, Anaṅga-mekhalā, Anaṅga-madanā, Anaṅga-madanāturā, Anaṅga-rekhā, Anaṅga-veginī, Anaṅgāṅkus'ā and Anaṅga-mālinī, in the eight-petalled lotus: the fourteen Devatā-s —Sarva-saṃksobhiṇī, Sarva-vidrāviṇī, Sarvākarṣiṇī, Sarvāhlādinī, Sarva-saṃmohanī, Sarva-stambhinī, Sarva-jṛmbhiṇī, Sarva-vas'aṃ-karī, Sarva-rañjanī, Sarvon-mādinī, Sarvārtha-sādhanī, Sarva-saṃpatti-pūraṇī, Sarva-mantra-mayī and Sarva-dvandva-ksayaṃ-karī, in the *Catur-das'āra*; the ten Devatā-s—Sarva-siddhi-prada, Sarva-saṃpat-pradā, Sarva-priyaṃ-karī, Sarva-maṅgala-kāriṇī, Sarva-kāma-pradā, Sarva-saubhāgya-dāyinī, Sarva-mṛtyu-pras'amanī, Sarva-vighna-nivāriṇī, Sar-vāṅga-sundarī and Sarva-duḥkha-vimocanī, in the *Bahir-das'āra*; the ten Devatā-s—Sarva-jñā, Sarva-s'akti, Sarvais'varya-pradā, Sarva-jñāna-mayī, Sarva-vyādhi-vinās'anī, Sarvādhāra-sva-rūpā, Sarva-pāpa-harā, Sarvānanda-mayī, Sarva-raksā-sva-rūpiṇí and Sarvepsita-phala-pradā, in the *Antar-das'āra*; the eight Devatā-s —Vas'inī, Kāmes'ī, Modinī, Vimalā, Aruṇā, Jayinī, Sarves'ī and Kaulinī, in the *Aṣṭa-koṇa*; the three Devatā-s—Kāmes'varī, Vajres'ī and Bhaga-mālā, in the *Tri-koṇa*; and the Tri-pura-sundarī in the middle. '*Frame*' is also taken by some to indicate the feet, the

Mayūkha-s sent out by which have been dealt with in stanza 14. This stanza represents the Yogin, who has attained one-ness with the Devī, as looking upon the untold wealth of Sadā-s'iva as a mere trifle, there being nothing else worthy of acquisition.

चतुःषष्ट्या तन्त्रैः सकलमतिसंधाय[1] भुवनं
स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रैः[2] पशुपतिः ।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना-
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥ ३१ ॥

31. Catuḥ-ṣaṣṭyā tantraiḥ sakalam atisaṃdhāya bhuvanaṃ
sthitas tat-tat-siddhi-prasava-para-tantraiḥ pas'u-patiḥ ;
Punas tvan-nirbandhād akhila-puruṣārthaika-ghaṭanā-
sva-tantraṃ te tantraṃ kṣiti-talam avātītarad idam.

Pas'u-pati, having deluded all the worlds with the sixty-four Tantra-s, which have as their sole purpose the conferring of the several Siddhi-s attributed to each, has once again brought down to this world, on account of Thy

[1] अभिसंधाय.

[2] ०प्रसभपरतन्त्रैः ; ०प्रसवपरतन्त्रः.

persuasion, Thy Tantra, which, of its own accord, would bring about the several ends and aims of human existence.

Having deluded—into accepting the Siddhi-s, which stand far apart from the scripturally ordained path, and thus deceived them, they being incapable of distinguishing the spurious from the genuine. In this connection it may be observed that the so-called delusion, referred to above, is not the work of Pas'u-pati, but is of the people's own making. According to Pas'u-pati's design the Candra-kalā-vidyā comprised in the eight works, Candra-kalā, Jyotiṣ-matī, Kalā-nidhi, Kulārṇava, Kules'-varī, Bhuvanes'varī, Bārhas-patya and Durvāsa-mata, is meant for the exposition of the *S'rī-vidyā* to be followed by the twice-born by adopting the Savya (right) path, constituting the Samayācāra, and by other classes by adopting the Apa-savya (left) path, constituting the Vāmācāra, otherwise known as Kulācāra. As the Vidyā comprehends both the paths referred to above, it is also known as the Mis'ra or mixed path. Further, according to Pas'u-pati's design, there are the sixty-four Tantra-s, which are intended exclusively for the Kaula-s. As such, it will be seen that no sort of differentiation between the various classes is aimed at in his design.[1] On the other hand, the difference is inherent in the classes

[1] The Samayin-s also have works exclusively relating to their Ācāra, known as the S'ubhāgama-pañcaka or the five Saṃhitā-s attributed to the sages Vasiṣṭha, Sanaka, S'uka, Sanandana and Sanat-kumāra.

themselves, due to difference of birth, which means breeding, mental equipment attained, and other consequential features. Pas'u-pati, in his supreme mercy, has ordained the two paths, the one more advanced and the other less, to suit the varying capacities of all classes. The sixty-four Tantra-s, if at all they prove defective, make no difference between the classes, as even wise men are as much subject to be drawn away by the worldly purposes attributed to the Tantra-s, to the exclusion of the attainment of the scriptural goal. *All the worlds*—Lakṣmī-dhara and Kāmes'vara-sūri take these words to indicate the low-born and the hybrid class, known as Anu-loman and Prati-loman, with an admixture of aboriginal blood running in their veins, who are considered by them to be beyond the pale of the scriptural path, as, according to them, this path could be adopted only by the twice-born classes, because of their supposed high birth. Kaivalyās'rama adopts the reading '*Abhisaṃdhāya*', which means 'having attracted', along with '*Prasabha-para-tantraiḥ*', which means 'categorically asserting', and would construe the passage in some such way as follows: Pas'u-pati, having attracted the people of the world to acheive one or other of the four aims of human existence, through the sixty-four Tantra-s, categorically asserting the several Siddhi-s attributed to each, has, at the persuasion of the Devī, brought down into this world a single Tantra, which would, by itself, enable them to acheive their several ends, thus incorporating the purposes served by the sixty-four Tantra-s.

With the sixty-four Tantra-s—the sixty-four Tantra-s are: (1) *Mahā-māyā-s'ambara*—having as its aim the deluding of the senses and the intellect. (2) *Yoginī-jāla-s'ambara*—legerdemain, involving the agency of Yoginī-s, accomplished by resorting to the crematory and other ways of a repulsive nature and adopting questionable practices. (3) *Tattva-s'ambara*—by causing the elements to appear as though mutually transforming themselves. (4) *Siddha-bhairava*, (5) *Vaṭuka-bhairava*, (6) *Kaṅkāla-bhairava*, (7) *Kāla-bhairava*, (8) *Kālāgni-bhairava*, (9) *Yoginī-bhairava*, (10) *Mahā-bhairava*, (11) *S'akti-bhairava*—the eight Tantra-s having as their presiding deities the eight-fold aspects of Bhairava, which, although apparently serving some useful purpose to man, such as the finding of a treasure-trove, etc., are considered objectionable, as they partake of Kāpālika doctrines. (12) *Brāhmī*, (13) *Māhes'varī*, (14) *Kaumārī*, (5) *Vaiṣṇavī*, (16) *Vārāhī*, (17) *Māhendrī*, (18) *Cāmuṇḍā*, (19) *S'iva-dūtī*—the eight Tantra-s constituting the *Bahu-rūpāṣṭaka*, wherein importance is attached to the eight S'akti-s. Even these are reprehensible, as they stray far away from the Vedic path, although they involve some knowledge of the S'rī-vidyā incidentally, (20) *Brahma-yāmala*, (21) *Viṣṇu-yāmala*, (22) *Rudra-yāmala*, (23) *Lakṣmī-yāmala*, (24) *Umā-yāmala*, (25) *Skanda-yāmala*, (26) *Gaṇes'a-yāmala*, (27) *Jayadratha-yāmala*—the eight arts relating to Yamalā, otherwise known as Kāma-siddhā, aiming at the gratification of several desires, which, not having the sanction of the Veda-s, are

considered objectionable, so much so that even the sixty-four Tantra-s are sometimes spoken of collectively as Yāmala. (28) *Candra-jñāna*—which expounds the sixteen Nityā-s and is however considered objectionable, as smacking of Kāpālika tenents. There is also a Tantra of the same name, which has nothing to do with any of the sixty-four Tantra-s herein mentioned. (29) *Mālinī-vidyā*—wherewith oceans could be crossed. (30) *Mahā-sammohana*—which brings on sleep in persons even during their waking state. As this involves the cutting of the tongue of a child to render the acquisition of such power possible, it is reprehensible. (31) *Vāma-juṣṭa*, (32) *Mahā-deva*—productive of awkward habits and tendencies, which may be characterized as Vāmācāra, filthy conduct. (33) *Vātula*, (34) *Vātulottara*, (35) *Kāmika*—incidentally expounding the rules relating to the procedure to be adopted for the several processes connected with the erection of temples, etc., commencing from the withdrawal and ending with the establishment of powers, etc., but involving features not countenanced by the Veda. (36) *Hṛd-bheda-tantra*—which, though aiming at bursting through the six lotuses from Mūlādhāra onwards to the thousand-petalled one, falls within the province of the Kāpālika-tantra, as it has recourse to the adoption of Vāmācāra. (37) *Tantra-bheda*, (38) *Guhya-tantra*—which involve retaliatory processes, both overt and covert, aiming at the destruction of what has been achieved by other Tantra-s and the causation of severe pain to living beings, and as such are reprehensible. (39) *Kalā-vāda*—expounding the secrets relating

to the digits of the Moon, such as are dealt with in Vātsyāyana's sexual science, which, though dealing with a very useful branch of knowledge, involves such objectionable features as the grasping and releasing of Kalā-s, the power of influencing the ten parts, the induction of the Candra-kalā-s and the countenancing of the wicked practice of alluring others' wives, and are on that account reprehensible. Although these have no direct bearing on the Kāpālika-tantra, still they amount, in effect, to such perverse doctrines that those who have recourse to such practices are bound to have more or less a leaning towards such views. (40) *Kalā-sāra*—which expounds the rules relating to the excellence of colour and is, as such, a Vāmācāra. (41) *Kuṇḍikā-mata*—which deals with the attainment of marvellous powers by administering special pills. (42) *Matottara*—which deals with the conquest of quicksilver by special processes laying claim to alchemic and panaceal virtues. (43) *Vīṇākhya*—which deals with command over a Yakṣiṇī of that name, having influence over sexual virility. (44) *Trotala*—dealing with magical tankards, collyria and sandals, the first credited with marvellous medicinal properties, the second with magical clairvoyant powers, and the third with mysterious powers of locomotion. (45) *Trotalottara*—credited with the power of bringing the sixty-four-thousand Yakṣiṇī-s face to face. (46) *Pañcāmṛta*—dealing with the immortality inhering in the Piṇḍāṇḍa, microcosm of the five elements, and the bestowal of such immortality on the votary of the Tantra. This is also of the Kāpālika type.

(47) *Rūpa-bheda*, (48) *Bhūtoḍḍāmara*, (49) *Kula-sāra*, (50) *Kuloḍḍīs'a*, (51) *Kula-cūḍāmaṇi*—all of which are credited with the power of bringing about death and are, as such, not recognized by the Veda. (52) *Sarva-jñānottara*, (53) *Mahā-kālī-mata*, (54) *Aruṇes'a*, (55) *Modinīs'a*, (56) *Vikuṇṭhes'vara*—the five Tantras, which have to be given up as they deal with the tenets of the Digambara-s. (57) *Pūrvāmnāya*, (58) *Pas'cimāmnāya*, (59) *Dakṣiṇāmnāya*, (60) *Uttarāmnāya*, (61) *Nir-uttarāmnāya*, (62) *Vimala*, (63) *Vimalotta* and (64) *Devī-mata* —which have reference to the doctrines of the Kṣapaṇaka-s and are as such to be discarded.

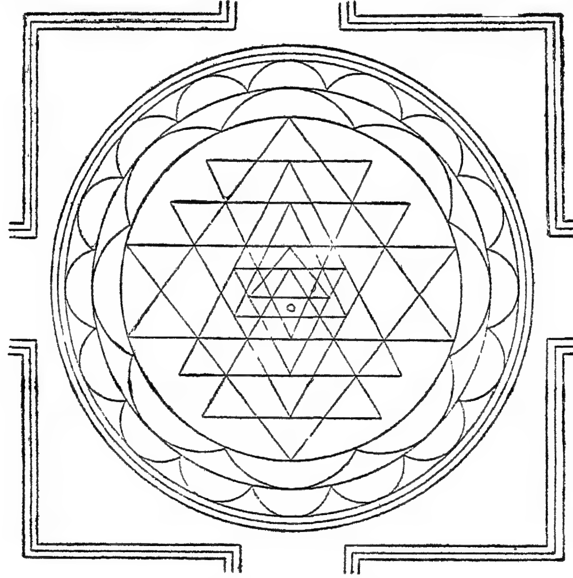
These are the sixty-four Tantra-s enumerated in the Vāmakes'vara-tantra, quoted by Lakṣmī-dhara and explained by him. Bhāskara-rāya, the reputed commentator of the same treatise, however, differs from Lakṣmī-dhara in the enumeration of the Tantra-s and treats (4 to 11) the *Bhairavāṣṭaka* as one Tantra, and (31 and 32) *Vāma-juṣṭa* and *Mahā-deva* as a single Tantra giving the name of *Mahocchuṣman* to it, and includes eight Tantra-s not enumerated by Lakṣmī-dhara, *viz.*, (1) *Mahā-lakṣmī-mata*, (2) *Siddha-yogīs'varī-mata*, (3) *Ku-rūpikā-mata*, (4) *Deva-rūpikā-mata*, (5) *Sarva-vīra-mata*, (6) *Vimalā-mata*, (7) *Jñānārṇava* and (8) *Vīrāvalī* in the list. He also calls into question the view held by Lakṣmī-dhara of considering the sixty-four Tantra-s as reprehensible and as upholding practices which have not the sanction of the Veda-s, and avers that, as the Tantra-s have been recognized by the Vāmakes'vara-tantra and the Kalpa-sūtra-s as S'āstra-s, and as

all S'āstra-s have the sanction of the Upaniṣads, Lakṣmī-dhara's view is either coloured by prejudice or due to an imperfect understanding of the true import and utility of these Tantra-s. It may however be added in Lakṣmī-dhara's defence that he pins his faith on a saying attributed to Īs'vara, which he quotes to the effect that both the Mis'ra- and Kaula-paths are to be discarded. He therefore holds that the Samaya-mārga alone should be followed by the twice-born and that such is also the view of S'aṃkara-bhagavat-pāda.

Thy Tantra—taking 'Idam' as the attribute of the word 'Tantram,' Lakṣmī-dhara understands the words to imply, "this, *i.e.*, what immediately follows (in the next stanza), Thy Tantra". Bhāskara-rāya in his Setu-bandha, however, holds a different opinion, *viz.*, that by the words 'Thy Tantra' used in this stanza, the Vāmakes'vara-tantra is meant, incidentally referring to the views held by others that it is the Jñānārṇava and yet others that it is the Tantra-rāja; he refutes them for the reason, among others, that those Tantra-s themselves depend in certain respects upon the Vāmakes'vara-tantra for support. Evidently he takes the word 'Idam' as an attribute of 'Kṣiti-talam,' meaning 'this world'.

Acyutānanda, in his commentary on this stanza, alludes to the prevalent tradition that S'iva is in the habit of narrating Tantra-s to the Devī in Kailāsa, which Gaṇes'a records then and there, and after completion communicates to Maharṣi-s on Earth, and this practice continues for all time. Hence none of the Tantra-s could, according to the orthodox view referred to above, be considered

unauthorized because of their later origin, as their validity will hold for all time. The commentator holds that whatever is established by the Purāṇa-s and the Āgama-s should be held to be ever existent by the wise and not called into question from the point of view of the



time of their origin, as they appear and disappear, according as they are revealed or withdrawn, and their importance lies entirely in the Siddhi-s to which they lead and the actual results flowing from them. 'Thy Tantra', which is significantly called 'Sva-tantra', is, in this view, the creation of the Lord and should not be confounded with the sixty-four Tantra-s.

It may be observed here that the authorities relied upon by the Samaya school, to which Lakṣmī-dhara belongs, are alleged by them to be Mokṣa-s'āstra-s, or authorities inculcating the attainment of Mokṣa through the practice of the internal form of worship advocated by them. It is not however apparent on what authority this school of worship maintains that the Kaula form of worship does not lead to the attainment of Mokṣa and how, beyond the assertion that the Kaula practice of worshipping the Devī in the *Mūlādhara* is reprehensible, they seek to support it by quoting chapter and verse of any scriptural authority, which they hold as settling the question one way or the other.

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥ ३२ ॥

32. S'ivaḥ s'aktiḥ kāmaḥ kṣitir atha raviḥ s'īta-kiranaḥ
smaro haṃsaḥ s'akras tad-anu ca parā-māra-harayaḥ ;
Amī hṛl-lekhābhis tisṛbhir avasāneṣu ghaṭitā
bhajante varnās te tava janani nāmāvayavatām.

O Mother! S'iva, S'akti, Kāma and Kṣiti ; and then, Ravi, S'īta-kiraṇa, Samara, Haṃsa and S'akra ; and thereafter, Parā, Māra and Hari ; these (three sets of) syllables, when

conjoined severally at their ends with the three Hṛl-lekhā-s, become the components of Thy name.

The Tantra premised by the words 'Thy Tantra' in the previous stanza, as understood by Lakṣmī-dhara, is further elaborated in this stanza, which may be termed as the coping stone of the Samayin-s' arch of worship. The Mantra itself, the Ṣoḍas'ākṣarī, it is said, cannot be given out publicly, but should be imparted by the Guru to the devout pupil in secret. This may be inferred from the fact that the sixteenth syllable does not find a place in the description given in the stanza. Merely because the stanza makes mention of only fifteen syllables, it should not be understood that the Mantra indicated is the Pañca-das'ākṣarī. The sixteenth syllable is the fourth Khaṇḍa of the Mantra and, like the fourth Pāda of the Gāyat-trī, should be muttered only by adepts who are highly evolved spiritually, as only they could conceive with their minds the fourth Khaṇḍa, which is beyond the range of speech and thought and transcends all the Tattva-s, being of the essence of pure consciousness. The stanza merely mentions fifteen conventional names indicative of syllables, which, when construed in the proper way, would yield the following result; S'iva is 'Ka', S'akti represents 'E'; Kāma, 'Ī': 'Kṣiti, 'La'; this is the first Khaṇḍa. Ravi is 'Ha'; S'īta-kiraṇa, 'Sa'; Smara, 'Ka'; Haṃsa, 'Ha': and S'akra, 'La'; this is the second Khaṇḍa. Parā is 'Sa', Māra, 'Ka'; and Hari, 'La'; this is

the third Khaṇḍa. When the Hṛl-lekhā, *i.e.*, 'Hrīṃ', is added to each of the three Khaṇḍa-s, the result is the Pañca-das'ākṣarī-mantra. *Thy name*—by treating 'Nāma' of the last line as an indeclinable, the last words may be construed as 'verily become what constitutes Thee'. The chief component of the Mantra; *viz.*, the Ramā-bīja, when added on to the end, will convert the Pañca-das'ākṣarī into the Ṣoḍas'ākṣarī, which is really implied by the stanza. These sixteen syllables are the sixteen Candra-kalā-s or the fifteen Tithi-s of the lunar fortnight, and the sixteenth designated the Cit-kalā, with Tri-pura-sundarī and other Nityā-s as their presiding deities. The first syllable 'Ka' with the last 'La' of the Pañca-das'āks'ārī, makes the Pratyāhāra, 'Kalā', implying all the Mātṛkā-s contained therein. Soma, Sūrya and Agni, which preside over the three Khaṇḍa-s of the Mantra, respectively indicate sixteen, twenty-four (by reduplication of the number indicated), and ten Kalās, thus making up fifty Kalā-s; these constitute the fifty Mātṛkā-s of the Devī, which are known by the Pratyāhāra Ākṣa (-mālā), made up of the 'A', occurring before the 'E' of the first Khaṇḍa, and 'Kṣa,' yielded by the 'Ka' and 'Sa' of the third Khaṇḍa.

Kāmes'vara-sūri fully sets out the implications of the several conventional names occurring in the stanza, also in a different manner and as construed by him it would mean: O Mother of all the Devatā-s! S'iva—indicating Sadā-s'iva, and Bhava, Mṛḍa and Rudra taking their origin from him; S'aktī—indicating the Tri-pura-sundari

and through her the sixteen Nityā-s including herself, as also other deities; Kāma—indicating Manas and through it, its functions, volition, etc.; Kṣiti—the Earth and through it the five elements; then, Ravi—known as Satya, the illuminator of all including the Earth, and through mutual affinity the fire; S'ita-kiraṇa—the Moon; Smara—his comrade; Haṃsa—Brahman, the creator; S'akra—the king of the gods; thereafter, the Parā-s—indicating other S'akti-s; Māra—the Yama, who deals death to all; and Hari—Viṣṇu, who have respectively been assigned their seats from Kailāsa up to Vaikuṇṭha by Thee, the syllables indicated by the above along with the three Hṛl-lekhā-s or groups of the inner senses with the characteristics of Rhythm, Motion and Inertia, all these gods and the Mātṛkā-s reputed to be Thy form serve Thee.

The first four syllables of the Ṣodas'ākṣarī constitute the first Khaṇḍa, relating to Agni, representing Kriyā-s'akti, the Jāgrat state, the Vis'va-vṛtti and Tamo-guṇa. The next five syllables constitute the second Khaṇḍa, relating to Sūrya, representing Icchā-s'akti, the Svapna state, the Taijasa-vṛtti and Rajo-guṇa. The Hṛl-lekhā between the two represents the Rudra-granthi. The next three syllables constitute the third Khaṇḍa relating to Soma, representing Jñāna-s'akti, the Suṣupti-state, the Prājña-vṛtti and Sattva-guna. The Hṛl-lekhā between the second and third Khaṇḍa-s represents the Viṣṇu-granthi. The fourth Khaṇḍa of one syllable, known as the Candra-kalā, which should be imparted by the Guru, is implied after the three aforesaid Khaṇḍa-s.

The Hṛī-lekhā between the third and fourth Khaṇḍa-s represents the Brahma-granthi.

The sixteen syllables of the Mantra are to be looked upon as made up of the sixteen Nityā-s. The reason why the Parā-kalā, which is of the essence of pure consciousness, is known as Nityā is because of its resmblance to the sixteenth Kalā of the Moon of the *Sahasrāra*, reflected on the sixteenth petal of the sixteen-petalled lotus of the *Vis'uddhi-cakra*. This alone is the essential and prime cause of the other fifteen, which are only its subordinate divisions. This sixteenth Kalā is 'S' plus 'r' plus 'ī' plus 'ṃ', from which the Vidyā itself derives its name of *S'rī-vidyā*. The sixteen syllables form the Prakṛti-s of the sixteen Kalā-s or Tithi-s commencing from the S'ukla-pratipad on to the Pūrnimā, and similarly from Kṛṣṇa-pratipad on to the Amā-vāsyā respectively, of the bright and dark lunar fortnights. Pratipad, the first Kalā, takes its origin from Sūrya in the bright fortnight and enters into it in the dark fortnight of the lunar month. Similarly the other Kalā-s are to be understood to take their origin from and enter into the Sūrya to the bright and dark fortnights respectively. When there is an interval of fifteen Kalā-s between the Sun and the Moon, we have the full-moon, and when such interval vanishes, we have the new-moon. According to the Kaulācāra, the Nityā corresponding to the Kalā of every day should be worshipped. The Samayin-s on the other hand worship internally the sixteenth Kalā of the form of pure consciousness along with the Kalā of the day, every day. Although

the sixteenth, known as the Cit-kalā, is sometimes given the name of 'Tri-pura-sundarī' by which name the first Kalā is known, it should not be understood that the two Kalā-s are the same. The sixteen Nityā-s have their position on the sixteen petals of the *Vis'uddhi-cakra* commencing from the petal pointing eastwards ; similarly the twelve Āditya-s have their position on the twelve petals of the *An-āhata* and exercise their influence over the twelve months of the year, one over each.

The influence of the Sun and the Moon over the human body and the part taken by them in helping the Yogin in the successful accomplishment of Yoga may be summarized thus : The Sun and the Moon incessantly influence the Iḍā- and Piṅgalā-nāḍi-s day and night. The Moon through the Iḍā in-fills all the Seventy-two-thousand Nāḍi-s with his nectar. The Sun in his turn gathers up the same nectar. As and when the Sun and the Moon have their conjunction in the Ādhāra-cakra, there is the new-moon, during which the Kuṇḍalinī has its sleep in the hollow of the *Mulādhāra*, wherein is gathered the nectar flowing out of the lunar disc, melted in the presence of the rays of the Sun. Hence its sleeping state is represented to be during the dark fortnight. When the Yogin controls the passage of the Sun and the Moon along with the vital air through the Nāḍi-s, by performing Kumbhaka, the Sun and the Moon being deprived of their functions of in-filling and gathering the nectar, the Amṛta-kuṇḍa in the *Mūlādhāra* gets dried up by the fire induced by the vital air, the Kuṇḍalinī becomes famished and

is roused from sleep, as it were, with the Phūt-kāra of the snake, bursts through the three Granthi-s and bites the disc of the Moon in the middle of the thousand-petalled lotus. The shower of nectar flowing from the Moon drenches the lunar region of the *Ājñā-cakra*, and the whole body gets filled with nectar from the shower. Hence the fifteen Kalā-s of the Moon in the *Ājñā-cakra* then become Nityā-s, perpetually shining. These Kalā-s then reach and pervade the *Vis'uddhi-cakra*. The lunar disc in the middle of the thousand-petalled lotus is the *Baindava-sthāna*. That Kalā of the character of pure consciousness is said to be of the form of Bliss. That alone is the Tri-pura-sundarī. Hence follows the secret of the Yogin's successful accomplishment of rousing the Kuṇḍalinī only in the bright half of the lunar month. All the Tithi-s of the bright half are therefore known as the Full-moon, while the Tithi-s of the dark half inhere in the New-moon. Hence the *Mūlādhāra* is the region which is pitch dark. The *Svādhiṣṭhāna* being subject to the influence of the Sun and the Moon is a region of darkness and light mixed together, while the *Maṇi-pūra*, though essentially belonging to the region of Fire, is a region of darkness and light mixed together, owing to the reflection, in the water there, of the rays of the Sun. The *An-āhata* is the region of brightness. Thus, till the *An-āhata* is reached, the regions of the Cakra-s are either dark or of a mixed nature. The *Vis'uddhi* lies in the region of the Moon. The *Ājñā*, being the seat of the Moon, is the region of nectar. As

in these two regions there is the admixture of the Sun's rays, there is no Moon-light. The thousand-petalled lotus, on the other hand, is a region of Moon-light alone. The Moon there being possessed of the Nitya-kalā is perpetual, without waxing and waning. The disc of that Moon is the *S'rī-cakra*, while its Kalā is the Sādākhyā. The *Tri-koṇa* is the *Mūlādhāra*. The eight-spoked Cakra is the *Svādhiṣṭhāna*. The inner ten-spoked Cakra is the *Maṇi-pūra*. The outer ten-spoked Cakra is the *An-āhata*. The fourteen-spoked one is the *Vis'uddhi*. The four triangles of S'iva constitute the *Ājñā-cakra*. The *Bindu-sthāna* in the quadrilateral is the thousand-petalled lotus. The Moon of the *Ājñā* has fifteen Kalā-s and contains the reflection of the sixteenth. In the disc of the Moon of the form of the *S'rī-cakra*, there is only one Kalā and that the Paramā-kalā. The three Anu-svāra-s of the Pañca-das'ākṣarī indicate the *Bindu* and, by implication, the *Nāda* thereof. Thus, the *S'rī-cakra* of the character of *Nāda*, *Bindu* and *Kalā* is also made up of three Khaṇḍa-s. The Sādākhyā, which is the same as the *S'rī-vidyā*, lies beyond the *Nāda*, *Bindu* and *Kalā*. The fifty Kalā-s described above inhere in the sixteen Nityā-s as follows: The sixteen vowels, the sixteen consonants from 'Ka' to 'Ta', the sixteen consonants from 'Tha' to 'Sa', these inhere in the sixteen Nityā-s in triads. The Akās'a-bīja 'Ha' inheres in the Ākās'a of the *Bindu*; while 'Kṣa', which is composed of 'Ka' and 'Ṣa', inheres in the Nityā-s corresponding to its components. The sixteen Nityā-s being of the form of the

sixteen syllables, the sixteen syllables being of the form of the fifty Mātṛkā-s, the fifty Mātṛkā-s being of the form of the Sun, the Moon and the Fire, which in their turn form the three Granthi's, thus the four kinds of harmonious relations become patent.

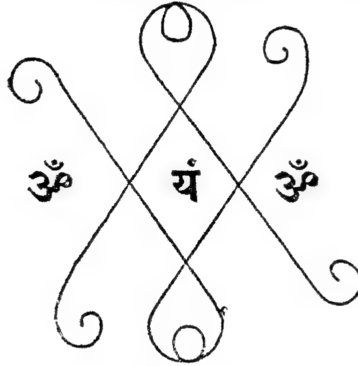
Similarly the Cakra-s and the Mantra-s harmonize thus: The three Hrīṃ-s and the S'rī-bīja inhere in the form of the *Bindu* of the *Tri-koṇa*, which represents the four S'iva-cakra-s. The letters comprised in the Pratyāhāra-s 'Kalā' and 'Akṣa' inhere in the *S'rī-cakra* as follows; the four semi-vowels and the four sibilants in the *Aṣṭa-koṇa*; the twenty letters from 'Ka' to 'Ma' the nasals excepted, in the two *Das'āra-s*; the nasal consonants through the Anu-svāra, the Anu-svāra and the Visarga, in the *Bindu*, and the remaining fourteen vowels, in the *Catur-das'āra*.

Even as the Mantra is composed of three Khaṇḍa-s, the Cakra may be looked upon from the aspects of Soma, Sūrya and Agni. The sixteen Kalā-s of the Moon inhere in the Indu-khaṇḍa of the Mantra, which in its turn inheres in the Indu-aspect of the Yantra. So also the twenty-four Kalā-s of the Sun inhere in the Saura-khaṇḍa of the Mantra, which inhere in the Solar aspect of the Yantra. Likewise, the ten Kalā-s of Agni inhere in the Agni-khaṇḍa of the Mantra, which inheres in the Agni aspect of the Yantra. Thus is the harmony between the Kalā-s of the Yantra and the Mantra.

The names of the sixteen Kalā-s as gathered from the Veda-s are: Dars'a, Dṛṣṭā, Dars'atā, Vis'va-rūpā, Sudars'anā, Āpyāyamānā, Āpyāyamānā, Āpyāyā, Sūnṛtā, Irā,

Āpūryamāṇā, Āpūryamānā, Pūrayantī, Pūrṇā, Paurṇamāsī and Cit-kalā. The deities that preside over them respectively are Tri-pura-sundarī, Kāmes'varī, Bhaga-mālinī, Nitya-klinnā, Bheruṇḍā, Vahni-vāsinī, Mahā-vidyes'varī, S'iva-dūtī, Tvaritā, Kula-sundarī, Nityā, Ṅīlapatākā, Vijayā, Sarva-maṅgalā, Jvālā-mālinikā and Cit-kalā. The Tattva-s represented by them respectively are S'ive, S'akti, Māyā, S'uddha-vidyā, Jala, Tejas, Vāyu, Manas, Pṛthivī, Ākās'a, Vidyā, Mahes'vara, Para-tattva, Ātma-tattva, Sadā-s'iva-tattva and Sādā-khyā-tattva. The Devatā influencing the entire group is Kāma-deva, while Kāmes'varī presides over them all. Even as the sixteen syllables of the Mantra are divided into four Khaṇḍa-s, the Kalā-s may be divided in the same manner into four Khaṇḍa-s, with Agni, Sūrya, Soma and Sādakhyā as their presiding deities.

Kaivalyās'rama takes this stanza as indicating the Lopā-mudrā-vidyā, the Bīja of all Mantra-s, in which case the first Khaṇḍa will have to be interpreted thus: 'S'iva' stands for 'Ha', 'S'akti' for 'Sa', 'Kāma' for 'Ka', and 'Kṣiti' for 'La', the other Khaṇḍa-s being understood as in the other case. He is also of opinion that the Trayo-das'ākṣari-vidyā of Durvāsas could also be



taken as indicated by this stanza, by dropping the first two Hṛl-lekhā-s of the Lopā-mudrā-vidyā, generally known as Hādi-vidyā. According to the Ḍiṇḍima, this stanza contains the essence of the Veda-s. It quotes from the Tri-purā-tāpinī Upaniṣad in support of this view. Certain commentators not only take this stanza to refer to the Hādī-vidyā, but also state that the Mantra indicated is Ṣodas'ākṣarī, which forms the basis of the Samaya form of worship, the sixteenth syllable not expressly mentioned having to be learnt from the Guru.

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ[1] तव मनो-
निधायैके नित्ये निरवधिमहाभोगरसिकाः ।
[2]भजन्ति त्वां चिन्तामणिगुणनिबद्धाक्षवलयाः[3]
[4]शिवाऽग्नौ [5]जुह्वन्तः सुरभिघृतधाराऽऽहुतिशतैः ॥३३॥

33. Smaraṃ yoniṃ lakṣmīṃ tri-tayam idam ādau tava manor
nidhāyaike nitye nir-avadhi-mahā-bhoga-rasikāḥ ;
Bhajanti tvāṃ cintā-maṇi-guṇa-nibaddhākṣa-valayāḥ
s'ivā-'gnau juhvantaḥ surabhi-ghṛta-dhārā-''huti-s'ataiḥ.

1 ०माद्ये.

2 जयन्ति.

3 ०क्षरलयाः

4 शिवाग्नौ.

5 जुह्वन्तःसुरभि०.

O Goddess eternal! having placed this triad of Smara, Yoni aud Lakṣmī before Thy Mantra, some (devotees of Thine), bent on the boundless enjoyment of Beatitude, worship Thee with rosaries strung with Cintā-maṇi beads, while offering hundreds of oblations with streams of Surabhi's ghee, on the fire of S'ivā (triangle).

This stanza ostensibly deals with the worship of the Devī by the Samayin-s, with all the external forms obtaining among Kaula-s, while the next deals with the form of the Devī herself in the same strain. Stanza 35 clothes her in the aspect of pure matter, which is the basic principle of the doctrine of the Kaula-s. The next six stanzas of the Ānanda-laharī exclusively deal with the Samaya doctrine.

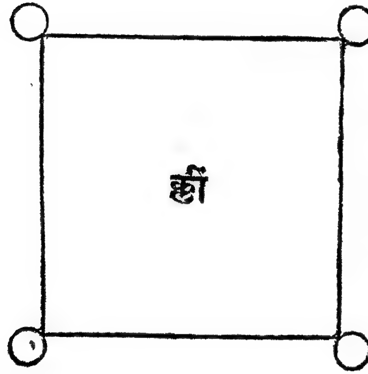
Starting with the Devī's Mantra, as given in the previous stanza,. as the basis, this stanza deals with the procedure to be adopted by votaries desirous of achieving the special purposes of acquisition of power, wealth, beatitude, etc., without having recourse to any external forms of worship or prayer. The device suggested herein is the placing before the Mantra of the triad of syllables represented by the conventional names, Smara, Yoni and Lakṣmī, which are capable of being interpreted in two ways: (1) 'Smara', meaning the Madana-bīja—'Klīṃ'; 'Yoni', meaning the Bhuvanes'varī-bīja—'Hrīṃ'; and 'Lakṣmi', meaning the Ramā-bīja—'S'rīṃ'. By placing these three before the Kādi-vidyā indicated

by the previous stanza and meditating upon the Devī as of the form of the resultant Mantra, it is claimed that Mahā-bhoga, immense wealth and influence, is vouchsafed to the votary. 'Mahā-bhoga' may also be construed as 'final beatitude', the boundless enjoyment of which is the Yogin's goal. It is on this sense that our English rendering has been based. (2) By placing the trisyllable 'Ka E Ī', obtained from 'Smara' meaning—'Ka', 'Yoni' meaning—'E', and 'Lakṣmī' meaning—'Ī', in the place of 'Ha Sa Ka' of the Hādi-vidyā indicated by the previous stanza, the Mantra stands converted to Kādi-vidyā. The Hādi-vidyā is credited with the power of bestowing Liberation and is therefore considered superior to the Kādi-vidyā, which is credited only with the power of bestowing enjoyment of all forms, in this as well as in the other worlds.

There is also the reading '*Cintā-maṇi-guṇa-nibaddhākṣara-layāḥ*', in which case the meaning would be—'and attain Liberation in the Akṣara, *viz.*, the Śabdabrahman, that is the Cit-kalā, associated with the Guṇa-s—Sattva, Rajas and Tamas'. *Cintā-maṇi* is a gem to which is credited the virtue of bestowing all that is desired. As the Mātṛkā-s of the Devī have similar virtues, the word 'Cintā-maṇi-guṇa' may be taken to mean "the assemblage of Mātṛkā-s strung in the form of a rosary, with 'Kṣa' serving as the Meru, the central bead, (which should not be crossed, while performing Japa)". *Surabhi* is the Kāma-dhenu, the celestial cow, granting all desires. *Surabhi* is also understood as meaning 'fragrant' and is said to indicate the fragrance of the

current of nectar flowing in Go-loka, the abode of Viṣṇu. *On the Fire of S'ivā (triangle)*—as the form of worship indicated her is entirely internal in accordance with the Samayācāra, the worshipper is enjoined to place the Agni of the *Svādhiṣṭhāna* in the *Baindava-sthāna*, which is the *Tri-koṇa*, and then conceive of the *Tri-koṇa* with the Agni as transposed upwards and, at the same time, the Devī of the thousand-petalled lotus as transposed downwards to the heart, and mentally perform offerings over the Fire as described in the stanza.

Kaivalyās'rama, who adopts the view that the Mantra indicated by the previous stanza is Hādi-vidyā and is turned to Kādi-vidyā by adopting the changes referred to in the first line, construes this stanza as describing the worship of the Devī in the following manner: Some devotees of Thine, with their external senses rendered devoid of their functions, by employing their minds in the investigation of the Bhāvārtha, Saṃpradāyārtha, Nigarbhārtha, Kaulikārtha, Rahasyārtha and Parama-rahasyārtha of the Mantra,[1] with a view to the total



[1] For a detailed exposition of the several meanings of this Mantra, the reader is referred to pp. 128-137 of the *Varivasyā-rahasya*, Vasanta Press Edition.

annihilation of all previous impressions left on their minds relating to worldly attachment, which is so full of egotism and inimical to the attainment of the Paramātman, offer them as oblations of continuous streams of nectar-like ghee on the sacrificial Fire, effulgent with the radiance brought about by the mental attitude, 'I am S'iva', that refined alter-ego of the altruistic type. '*Juhvantaḥ*' is treated by some as the Present participle Nom. singular of 'Hu' 3rd conj. Parasm. 'to sacrifice'. But the correct form is 'Juhvataḥ', probably the form used is archaic. With a view to avoid the grammatical blunder some suggest the form 'Juhvānāḥ', which is equally open to the same objection, the root being only Parasmai-padin. To avoid this contingency, Kaivalyāṣ'rama construes '*Juhv-antaḥ-surabhi-ghṛta-dhārā-huti-s'ataiḥ*', as a single compound word meaning, "with hundreds of oblations of streams of fragrant ghee flowing out of the Juhū, the ladle." The same commentator understands the stanza as indicating Antar-yāga and signifying: Some devotees, intent on offering the full oblation (Pūrṇāhuti), worship Thee, conceiving, with their minds, Thee, of the form of the Kuṇḍalinī, stretching from the *Mūlādhāra* to the *Brahmarandhra*, in the form of the string of the fifty Mātṛkā-s, themselves assuming a firm posture, and offering the Pūrṇāhuti of a continuous stream of ghee of tho form of Su-vāsanā-s, through the ladle of *Unmanī*, over the Fire of S'iva, with the mental attitude, 'I am S'iva'.

शरीरं त्वं शंभोः शशिमिहिरवक्षोरुहयुगं
तवात्मानं मन्ये भगवति [1]नवात्मानमनघम् ।
अतः शेषः शेषीत्ययमुभयसाधारणतया
स्थितः संबन्धो वां समरसपरानन्दपरयोः[2] ॥ ३४ ॥

34. S'arīraṃ tvaṃ s'aṃboḥ s'as'i-mihira-vakṣo-ruha-yugaṃ
tavātmānaṃ manye bhagavati navātmānam an-agham ;
Ataḥ s'eṣaḥ s'eṣīty ayam ubhaya-sādhāraṇatayā
sthitaḥ saṃbandho vāṃ sama-rasa-parānanda-parayoḥ.

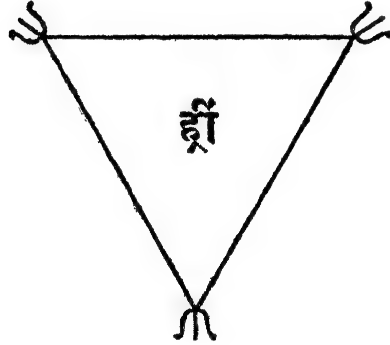
O Glorious Goddess! Thou art the frame of S'aṃbhu with the Sun and the Moon as the breasts. I conceive Thy flawless frame to be Navātman (S'aṃbhu). Hence the relationship of the essential and the accessory, in the case of Ye both, equipoised of Transcendent Bliss and Transcendent (Consciousness), stands even.

The Sun and the Moon—the Devī's breasts are referred to as these two heavenly bodies, which at the same time form part of Kāla, one of the nine aspects

[1] भवात्मान॰
[2] ॰पदयोः

of S'iva. Hence they form part of his frame. *Thy flawless frame*—which is no other than the *S'rī-cakra*, made up of the nine Yoni-s, the nine aspects of the Devī. *Navātman*—S'aṃbhu is characterized by the nine Vyūha-s: Kāla, Kula, Nāman, Jñāna, Citta, Nāda, Bindu, Kalā and Jīva. *Kāla* designates duration, from the period taken by the twinkling of an eye up to the end of infinite Time. The Sun and the Moon are comprised hereunder. *Kula* comprehends blue, white and other colours. *Nāman* is conventional nomenclature, such as Ghaṭa, Paṭa and others. *Jñāna* is knowledge of the concrete and the abstract type. *Citta* is made up of Ahaṃ-kāra, Citta, Buddhi, Mahat and Manas. *Nāda* is made up of Parā, Pas'yantī, Madhyamā and Vaikharī sounds. *Bindu* is made up of the six Cakra-s, the *Mūlādhāra* and others. *Kalā* comprises the fifty letters of the Alphabet. *Jīva* is the group of Jīvātman-s, the enjoyers. The Devī is also characterized by the nine Vyūha-s: Vāmā, Jyeṣṭhā, Raudrī and Ambikā, the four Yoni-s of the *S'rī-cakra* pointing downwards; and Icchā, Jñānā, Kriyā, S'āntā and Parā, the five Yoni-s of the same pointing upwards. Ānanda-bhairava who is S'aṃbhu of the form of Transcendent Bliss is said to be identical with Mahā-bhairavī, the S'akti of the form of Transcendent Consciousness. Hence either of them is neither more nor less than the other. The two together form the whole. One cannot conceive of the one as separate from the other. Hence *the relationship of the essential and the accessory* subsists mutually between them. While the functions

of creation, sustenance and destruction are being discharged, the Devī's element predominates and Īs'vara's subserves. After the Deluge, when those functions are in a state of quiescence, Īs'vara's element prevails and the Devī's subserves. Hence the predominance and the subservience of the two are evenly matched. This stanza, in a way, indicates the oneness of S'iva and the S'akti as Ādhāra and Ādheya.



मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा
चिदानन्दाकारं शिवयुवति भावेन बिभृषे ॥ ३५ ॥

35. Manas tvaṃ vyoma tvaṃ marud asi marut-sārathir asi
tvam āpas tvaṃ bhūmis tvayi pariṇatāyāṃ na hi param ;
Tvam eva svātmānaṃ parinamayituṃ vis'va-vapuṣā
cid-ānandākāraṃ s'iva-yuvati bhāvena bibhṛṣe.

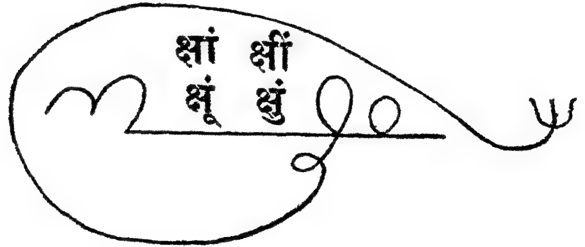
O youthful spouse of S'iva! Thou art the Mind, Thou the Ether, Thou the Air, Thou the Fire, Thou the Water, and Thou the Earth. When Thou hast transformed Thyself (thus), there is nothing beyond. Thyself, with a view to manifesting Thyself in the form of the Universe, inwardly assumest the form of Consciousness and Bliss.

With a view to demonstrating the Devī's being of the essence of the eight Mūrti-s, the author extols her in this stanza from all points of view.

The Mind—the Yajamāna, one of the eight Mūrti-s, the sacrificer, who makes up the resolve, 'I shall perform the sacrifice'. As the Moon is, according to a Vedic text, derived from the Mind, the word 'Mind' comprehends the Moon also. *The Fire*—owing to the close affinity subsisting between the Sun and Fire, the Sun is also comprehended by the term 'Fire'. Thus the Mind and the five elements, which the Devī is represented to be, clothe her with Aṣṭa-mūrti-tva—the Aṣṭa-mūrti-s constituting the Universe. *Consciousness and Bliss*—are the forms of the Brahman, which are interwoven with the eight forms related above. The esoteric significance of the tradition may be given as follows: O Goddess! thou art the Mind existing in the *Ājñā*, the Ether in the *Vis'uddhi*, the Air in the *An-āhata*, the Fire in the *Svādhiṣṭhāna*, the Water in the *Maṇipūra*, and the Earth in the *Mūlādhāra*, all in their

subtle forms. While thou art in this transformed state in the Microcosm, as Vis'va, Taijasa and Prājña, as well as in the Macrocosm, as Virāj, Hiraṇya-garbha and Antar-yāmin, with a view to assuming a gross form, thou, with the power of thy Icchā-s'akti, assumest the forms of the S'akti, (*i.e.*, Cit), and S'iva, (*i.e.*, Ānanda), in this manner. This phenomenal world is essentially evolved out of the five elements and their subtle variants. The latter are only the other forms of the Devī. After the Deluge there remains only the Brahman, which is no other than S'iva and the S'akti combined. S'iva stands apart, all alone, with no functions of his own. The S'akti in combination with S'iva is the prime cause of the Universe. The Universe is the manifestation of the S'akti. Forms and names are transient, while the substance is eternal. It is this substance, the substratum below names and forms, which is operated upon by and evolved out of the S'akti.

From the accompanying table it will be seen that the



Devī, who transcends all, manifests herself as the six Deva-s, with their six abodes, represented by the six

Tattva-s, which have, as their centres, the six Cakra-s, from a combination of which the entire Universe is made. The Devī, notwithstanding her gross and subtle transformations, remains the Cit, transcending all Tattva-s, in combination with the Bliss of the Para-mātman.

TATTVA-S	LOKA-S	DEVA-S	CAKRA-S
	Satya	Parā-s'akti	Sahasrāra
Manas	Tapas	S'iva	Ājñā
Ākās'a	Jana	Sadā-s'iva	Vis'uddhi
Vāyu	Mahar	Mahes'vara	An-āhata
Tejas	Suvar	Rudra	Svādhisṭhāna
Ap	Bhuvar	Viṣṇu	Maṇi-pūra
Pṛthivī	Bhūr	Brahman	Mūlādhāra

According to the Uttara-kaula doctrine, the Parā-s'akti which is the Pradhāna is the creator of the Universe. The Devī, being the Pradhāna, there is no need for her subservience to any other Tattva.

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं
परं शंभुं वन्दे परिमिलितपार्श्वं परचिता ।
[1]यमाराध्यन्भक्त्या रविशशिशुचीनामविषये
[2]निरातङ्के लोको निवसति हि भालोकभवने[3] ॥ ३६ ॥

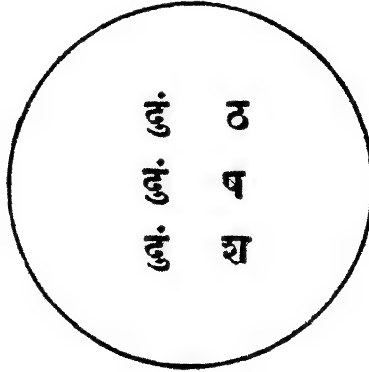
[1] ०यमाराद्धुं.
[2] निरालोकेऽलोके.
[3] भालोकभुवने.

36. Tavājñā-cakra-sthaṃ tapana-s'as'i-koṭi-dyuti-dharaṃ
param s'ambhum vande parimılita-pārs'vaṃ para-citā ;
Yam ārādhyan bhaktyā ravi-s'as'i-s'ucīnām a-vıṣaye
nir-ātaṅke loko nivasati hı bhā-loka-bhavane.

I salute the Supreme S'aṃbhu, who stands in Thy *Ājñā-cakra*, who is effulgent with the radiance of myriads of Suns and Moons, whose (left) side is embraced by the Supreme Consciousness, and by worshipping whom, with all devotion, one takes abode in that luminous region, which transcends the reach of the Sun, the Moon and Fire, devoid of all agony.

In the following six stanzas, the six Cakra-s of the Devī's form are dealt with, in the order of evolution, from the subtle to the gross, and the votary is represented to worship S'iva and the S'akti, as their presiding deities, in the manner in which they appear to him in the Cakra-s. *Supreme S'aṃbhu*—the name Para-s'aṃbhu-nātha is given to this deity. *In Thy Ājñā-cakra*—(1) who is within the ambit of thy command, *i.e.*, ever at thy command; or (2) standing in the *Ājñā-cakra* of two petals in the middle of thy eyebrows, or (3) in the Manas-tattva of thy form. Kāmes'vara-sūri here observes as follows: If the question arises—how can

there be the *Ājñā-cakra* in the form of the Devī, who has no special form of her own, the answer is that even though the real form of the Devī may not have the Cakra, still, in the form assumed by her in sport, there is the necessity for the Cakra-s, so as to enable her to meditate on her own form as combined with her Lord's. In this connection he criticizes the view held by Lakṣmī-dhara, who interprets 'Tavājñā-cakra-stham' as "the four S'iva-cakra-s of the *S'rī-cakra*, situated in the middle of the eyebrows of the practitioner", and "not the two-petalled *Ājñā-cakra*", by pointing out that the word 'Tava' will in that case be meaningless or superfluous, and adds that 'Tava' is absolutely necessary for the reason pointed out in connection with the necessity for assuming the Cakra-s in the Devī's form, and that it is the two-petalled lotus of the *Ājñā-cakra* that is really meant. This criticism will hold good in the case of the next five stanzas also.



The Supreme Consciousness—*i.e.*, the Devī of that form, to wit, thyself. She is given the name of Cit-parāmbā. *Which transcends the reach of*—for, the Sun, the Moon and Fire are situated in the nether regions, *viz.*, the *An-āhata*, the *Ājña* and the *Mūlādhāra*

respectively, *i.e.*, far below the *Sahasrāra* which is the region of his quest. The Moon in the *Sahasrāra* being Nitya-kalā would not come under this description. *Luminous region*—the *Sahasrāra*, the abode of perpetual moonshine. In the case of the rèading '*Nir-āloke*', the meaning is 'where there is no light (of the kind known to us)', *Agony*—resulting from the cycles of births and deaths. The forms of the deities, Para-s'ambhu-nātha and Cit-parāmbā, should be conceived of in the middle, and the sixty-four Mānasa-mayūkha-s as surrounding them, when practising meditation as indicated in this stanza.[1] Some reverse the order of stanzas 36-41 in the ascending order of the Cakra-s.

विशुद्धौ ते शुद्धस्फटिकविशदं व्योमजनकं[2]
शिवं सेवे देवीमपि शिवसमानव्यवसिताम्[3]

[1] The sixty-four Mānasa-mayūkha-s are: (1) Para, (2), Parā, (3) Bhara, (4) Bharā, (5) Cit, (6) Cit-parā, (7) Mahā-māyā, (8) Mahā-māyā-parā, (9) Sṛṣṭi, (10) Sṛṣṭi-parā, (11) Icchā, (12) Icchā-parā, (13) Sthiti, (14) Sthiti-parā, (15) Nirodha, (16) Nirodha-parā, (17) Mukti, (18) Mukti-parā, (19) Jñāna, (20) Jñāna-parā (21) Sat, (22) Satī-parā, (23) Asat, (24) Asatī-parā, (25) Sad-asat, (26) Sad-asati-parā, (27) Kriyā, (28) Kriyā-parā, (29) Ātman, (30) Ātma-parā, (31) Indriyās'raya, (32) Indriyās'raya-parā, (33) Go-cara, (34) Go-cara-parā, (35) Loka-mukhya, (36) Loka-mukhyā-parā, (37) Vedavat (38) Vedavat-parā, (39) Saṃvid, (40) Saṃvit-parā, (41) Kuṇḍalinī, (42) Kuṇḍalinī-parā, (43) Sauṣumṇī, (44) Sauṣumṇī-parā, (45) Prāṇa-sūtra, (46) Prāṇa-sutra-parā, (47) Syanda, (48) Syanda-parā, (49) Mātṛkā, (50) Mātṛkā-parā, (51) Svarodbhava, (52) Svarodbhavā-parā, (53) Varṇa-ja, (54) Varṇa-ja-parā, (55) S'abda-ja, (56) S'abda-jā-parā, (57) Varṇa-jñāta, (58) Varṇa-jñātā-parā, (59) Varga-ja, (60) Varga-jā-parā, (61) Saṃyoga-ja, (62) Saṃyoga-jā-parā, (63) Mantra-vigraha, and (64) Mantra-vigrahā-parā.

[2] व्योमसदृशं.

[3] समानव्यसनिनीम्.

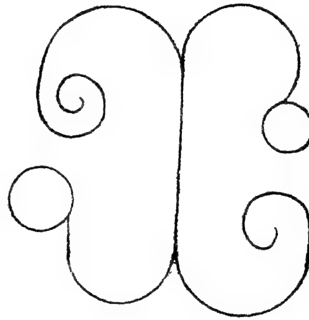
ययोः कान्त्या यान्त्या शशिकिरणसारूप्यसरणिं[1]
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥ ३७ ॥

37. Vis'uddhau te s'ūddha-sphaṭıka- vıs'adaṃ vyoma-janakaṃ
s'ıvaṃ seve devīm api s'iva-samāna-vyavasıtāṃ;
Yayoḥ kāntyā yāntyā s'as'i-kiraṇa-sārūpya-saraṇiṃ
vidhūtāntar-dhvāntā vilasati cakorīva jagatī.

I worship, in Thy *Vis'uddhi*, S'iva, clear as pure crystal and generating Vyoman, as also the Goddess, whose functions are the same as S'iva's; in vırtue of the lustre of them both assuming equality of status with the moon-beams, the Universe, rid of its internal darkness, delights like a she-partridge.

It may be observed here that, as in the worship of the *Vıs'uddhi-cakra* of the thıoat, there is obstruction caused by the practitıoner in the functionıng of the Sun and the Moon coursing through the Iḍā-and Pıṅgalā-nāḍī-s and, as the sixteen Kalā-s, represented by Tri-pura-sundarī and other Nityā-s

र



[1] ०सरणे:; ०सरणी.

having their seats on the sixteen-petalled lotus of the *Vis'uddhi-cakra*, lose their influence in consequence, it is the lustre of S'iva and the S'akti alone that serves the purpose of moonbeams in lighting up this region. The deities referred to in the stanza are given the names of Vyomes'vara and Vyomes'-vari and are to be meditated upon by the practitioner, as in the middle, surrounded by the seventy-two Nābhasa (Ethereal) Mayūkha-s.[1] *Generating Vyoman*—being the prime cause of Ether, as borne out by the S'ruti, 'From the Ātman is generated Ether': *She-patridge*—the mystic quality of subsisting on moombeams is traditionally ascribed to the Cakora bird. Some commentators take the S'iva indicated in this stanza as Ardha-nārīs'vara.

समुन्मीलत्संवित्कमलमकरन्दैकरसिकं

भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।

[1] The seventy-two Nābhasa-mayūkha-s are: (1) Hṛdaya, (2) Kauliki, (3) Dhara, (4) Kāntā, (5) Bhoga, (6) Vis'vâ, (7) Bhava, (8) Yogini, (9) Maha, (10) Brahma-sārā, (11) S'ava, (12) S'abari, (13) Drava, (14) Kālikā, (15) Rasa, (16), Juṣṭa-caṇḍāli, (17) Moha, (18) A-ghores'i, (19) Mano-bhava, (20) Helā, (21) Keka, (22) Mahā-raktā, (23) Jñāna-guhya, (24) Kubjikā, (25) Khara, (26) Ḍākini, (27) Jvalana, (28) S'ākini, (29) Mahā-kula, (30) Lākini, (31) Bhiyojj-vala, (32) Kākini, (33) Tejas, (34) Sākini, (35) Mūrdhan, (36) Hākini, (37) Vāmu, (38) Ṇapaghni (?), (39) Kula, (40) Simhi (41) Samhāra, (42) Kulāmbikā, (43) Vis'vam-bhara, (44) Kāmā, (45) Kautila, (46) Kūna-mētā, (47) Gālava, (48) Kaṅkāti, (49) Vyoma, (50) Vyomā, (51) S'vasana, (52) Nādā. (53) Khe-cara, (54) Mahā-devi, (55) Bāhula, (56) Mahat-tari, (57) Tāta, (58) Kuṇḍalini, (59) Kulātita, (60) Kules'i, (61) Aja, (62) Īdhika, (63) An-anta, (64) Dipikā, (65) Eṣa, (66) Recikā, (67) S'ikhā, (68) Mocikā, (69) Parama, (70) Parā, (71) Para and (72) Cit.

यदालापादष्टादशगुणितविद्यापरिणति[1]-
[2]र्यदादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव ॥ ३८ ॥

38. Samunmīlat-saṃvit-kamala-makarandaika-rasikaṃ
bhaje haṃsa-dvandvaṃ kim api mahatāṃ mānasa-caram;
Yad-ālāpād aṣṭā-das'a-guṇita-vidyā-pariṇatir
Yad ādatte doṣād guṇam akhilam adbhyaḥ paya iva.

I worship that unique pair of swans, subsisting entirely on the honey of the blooming lotus of wisdom (the *An-āhata*) and gliding over the Mānasa of great minds; from whose mutual cackle, there results the exposition of the eighteen Vidyā-s, and which extracts all the good from the bad, even as it would, milk from the water (which dilutes it).

Pair of swans—the 'Haṃ' in 'Haṃsaḥ' indicates the male-S'iva, and the 'Saḥ' indicates the female-S'akti. Hence the pair of syllables that make up the word, indicating S'iva and the S'akti combined, is compared to a Haṃsa-pair swimming in the minds of the great. Further, tradition ascribes to this bird the mystic property of separating the pure milk from the water

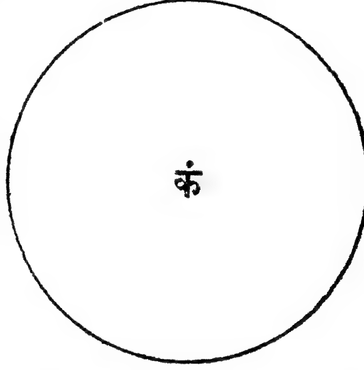
1 ०परिणतिं.

2 समाधत्ते.

with which it is adulterated. Hence it is that the Haṃsa-pair is said to extract the good from the bad. The names of the couple of deities referred to are given as Haṃses'vara and Haṃses'varī. *Mānasa*—there is a pun on this word, implying Mānasa, the mind and also the lake of that name, far-famed for its swans. *Great minds*—some high-souled Samayin-s, who are adepts in the several stages of Yoga, are meant by this. *Mutual cackle*—when the two deities are in the waking state and when Rhythm predominates, their conversation assumes the form of the exposition of the Veda-s and the S'āstra-s, through the Yogin-s in whose hearts they dwell; when Mobility predominates, it results in the appeasement of hunger, thirst, etc., of the Yogin-s; similarly, with the preponderance of Inertia, anger, fear, etc., are generated in the Yogin-s. The eighteen Vidyā-s are (1) S'ikṣā, (2) Kalpa, (3) Vyākaraṇa, (4) Nirukta, (5) Jyotiṣa, (6) Chandas, (7) Ṛc, (8) Yajus, (9) Sāman, (10) Atharvan, (11) Pūrva- and Uttara-mīmāṃsā, (12) Nyāya, (13) Purāṇa, (14) Dharma-s'āstra, (15) Āyur-veda, (16) Dhanur-veda, (17) Gāṃdharva and (18) Nīti-s'āstra. There is also the reading '-Pariṇatiṃ samādhatte', when the meaning would be, "by constantly conversing about which (pair of swans) (the Sādhaka, practitioner) attains ripe mastery over the eighteen Vidyā-s and discriminates between good and bad, even as (the Haṃsa) would, between milk and water."

The worship indicated in this stanza, of the pair of swans in the heart-lotus, is followed by some Samayin-s. But S'aṃkara-bhagavat-pāda, as explained

by him in his commentary on the Subhagodaya, is of the opinion that S'iva in the form of a flame, known as S'ikhin, shines like a spout of light in the *An-āhata-cakra*, in conjunction with the Devī of the name of S'ikhinī. The deities Haṃses-vara and Haṃses'-varī should be meditated upon as in the middle of the Cakra surrounded by the fifty-four Vāyavya (Aerial) Mayūkha-s.[1]



तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं[2]
तमीडे संवर्तं जननि[3] महतीं तां च समयाम् ।

[1] The fifty-four Vāyavya-mayūkha-s are: (1) Khages'vara, (2) Bhadrā, (3) Kūrma, (4) Ādhārā, (5) Meṣa, (6) Kos'ā, (7) Mīna, (8) Mallikā, (9) Jñāna, (10) Vimalā, (11) Mahānanda, (12) S'arvarī, (13) Tīvra, (14) Līlā, (15) Priya, (16) Kumudā, (17) Kālika, (18) Menakā, (19) Ḍāmara, (20) Ḍākinī, (21) Rāmara, (22) Rākinī, (23) Lāmara (24) Lākinī, (25) Kāmara, (26) Kākini, (27) Sāmara, (28) Sākinī, (29) Hāmara, (30) Hākinī, (31) Ādhāres'a, (32) Rākā, (33) Cakrīs'a, (34) Bindu, (35) Kukura, (36) Kulā, (37) Mayas'rīs'a, (38) Kubjikā, (39) Hṛdīs'a, (40) Kāma-kalā, (41) S'irasa, (42) Kula-dīpikā, (43) S'ikhes'a, (44) Sarves'ā, (45) Varman, (46) Bahu-rūpā, (47) As'ales'a, (48) Maha-tarī, (49) Para-guru, (50) Maṅgalā, (51) Parādhi-guru, (52) Kos'aṭā, (53) Pūjya-guru and (54) Rāmā

[2] नियत.

[3] जननीं.

यदालोके लोकान्दहति महति क्रोधकलिते[1]
[2]दयार्द्रा यद्दृष्टिः शिशिरमुपचारं रचयति[3] ॥ ३९ ॥

39. Tava svādhiṣṭhāne huta-vaham adhiṣṭhāya niratam
tam īde saṃvartaṃ janani mahatīṃ tāṃ ca samayām;
Yad-āloke lokān dahati mahati krodha-kalite
dayārdrā yad-dṛṣṭiḥ s'is'iram upacāraṃ racayati.

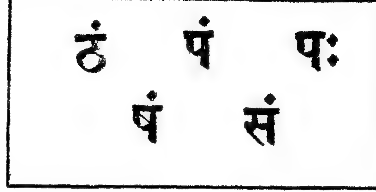
O Mother! I glorify that Saṃvarta, who abides in Thy *Svādhiṣṭhāna*, presiding over Agni-tattva, and also that great Samayā, whose glance, glistening with pity, applies the chilling (soothing) process, when His mighty stare, pregnant with rage, consumes the worlds.

The deities referred to are given the names of Saṃvartes'vara and Samayāmbā and should be meditated upon by the practitioner, as in the middle, surrounded by sixty-two Taijasa (fiery) Mayūkha-s.[4] Some commentators, by adopting the reading 'Yā dṛṣṭiḥ', and understanding 'Sā', make the glance as of the Devī in the *Maṇi-pūra* and thus make Samayā also participate in the burning of the world, when 'Yadāloke' will have

[1] ०कलिले.
[2] दयार्द्रा या दृष्टिः; दयार्द्राभिर्दृग्भिः
[3] रचयसि.

[4] The sixty-two Taijasa-mayūkha-s are: (1) Parāpara, (2) Caṇḍes'varā, (3) Parama, (4) Catuṣmatī, (5) Tat-para, (6) Guhya-kālī, (7) Apara, (8) Saṃvartā, (9) Cid-ānanda, (10) Nīla-kubjā,

to be repeated twice, to comprehend the eye-glances of Samayā and Saṃ-varta. The same is achieved by another reading, which is far better suited for the purpose, *viz.*, 'Dayārdrābhir' dṛgbhiḥ s'is'ram upacāraṃ racayasi'.



In the regular order of the Cakra-s, from the *Ājñā* downwards, we should expect the *Maṇi-pūra* here. The author apparently follows the order of the Tattva-s represented by the Cakra-s, in adopting the order of the stanzas.

तडित्वन्तं शक्त्या तिमिरपरिपन्थिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
[1]तव श्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं [2]हरमिहिरतप्तं त्रिभुवनम् ॥ ४० ॥

(11) A-ghora, (12) Gandhā, (13) Sama-rasa, (14) Rasā, (15) Lalita, (16) Smarā, (17) Svaccha, (18) Spars'â, (19) Bhūtes'vara, (20) S'abda, (21) Ānanda, (22) Dākini, (23) Ālasya, (24) Ratna-ḍakinī (25) Prabhānanda, (96) Cakra-ḍākinī, (27) Yogānanda, (28) Padmā-ḍākini, (29) Atīta, (30) Kubja-ḍākinī, (31) Svāda, (32) Pracaṇḍa-ḍākinī, (33) Yoges'vara, (34) Caṅḍā, (35) Pīthes'vara, (36) Kos'alā, (37) Kula-koles'vara, (38) Pāvanī, (39) Kukṣes'vara, (40) Samayā, (41) Srī-kaṅṭha, (42) Kāmā, (43) An-anta, (44) Revatī, (45) Saṃ-kara, (46) Jvālā, (47) Pingala, (48) Karāla, (49) Madākhya, (50) Kubjikā, (51) Karāla-rātri-guru, (52), Parā (53) Siddha-guru, (54) S'ānty-atitā (55) Ratna-guru, (55) S'āntā, (57) S'iva-guru, (58) Vidyā, (59) Mela-guru, (60) Pratiṣṭhā• (61) Samaya-guru and (62) Nivṛtti.

[1] तमःश्यामं.

[2] स्मरमिहिर०.

40. Taḍitvantaṃ s'aktyā timira-paripanthi-sphuraṇayā
sphuran-nānā-ratnābharaṇa-pariṇaddhendra-dhanuṣam ;
Tava s'yāmaṃ meghaṃ kam api maṇi-pūraika-s'araṇaṃ
niṣeve varṣantaṃ hara-mihira-taptaṃ tri-bhuvanam.

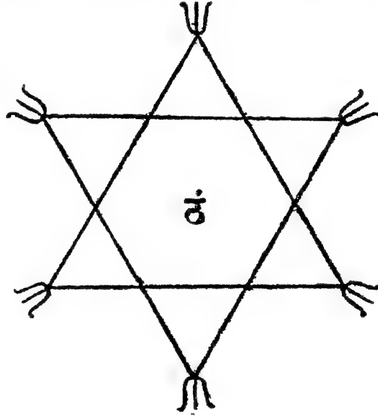
I worship that redoubtable dark-blue cloud, abiding for ever in Thy *Maṇi-pūra*, endowed with lightning in the form of the S'akti, whose lustre controverts darkness, with a rainbow caused by the sparkling of variegated gems set in the jewels (of the Kuṇḍalinī), and showering rain over the worlds scorched by Hara (Fire) and Mihira (the Sun).

The names of the deities to be meditated upon in the *Maṇi-pūra-cakra* are said to be Meghes'vara and Saudāmanī. They are also known as Amṛtes'vara and Amṛtes'varī and are to be meditated upon by the practitioner as in the middle and surrounded by fifty-two Āpya (watery) Mayūkha-s.[1] *Dark-blue cloud*—the form assumed by Meghes'vara. *S'akti*—known as Saudāmanī. *Darkness*—of the *Maṇi-pūra* which is

[1] The fifty-two Āpya-mayūkha-s are: (1) Sadyo-jāta, (2) Māyā, (3) Vāma-deva, (4) S'rī, (5) A-ghora, (6) Padmā, (7) Tat-puruṣa, (8) Ambikā, (9) An-anta, (10) Nivṛtti, (11) A-nātha, (12) Pratiṣṭhā, (13) Janās'rita, (14) Vidyā, (15) A-cintya, (16) S'āntā, (17) S'as'i-s'ekhara, (18) Umā, (19) Tīvra, (20) Gaṅga, (21) Maṇi-vāha, (22) Sarasvatī, (23) Ambu-vāha, (24) Kamalā, (25) Tejo'-dhīs'a, (26) Pārvatī, (27) Vidyā-vāgīs'vara, (28) Citrā, (29) Catur-vidhes'vara, (30) Su-kamalā, (31) Umā-gaṅges'vara, (32) Mānmathā, (33) Kṛṣṇes'vara,

rendered into a region of light mixed with darkness, *i.e.*, Mis'ra-loka, by the light effulging from the Kuṇḍalinī-s'akti. There is the traditional view held that the rays of the Sun from the *An-āhata*, conjointly with the heat-rays of the Fire of *Svādhiṣṭhāna*, convert the water of the *Maṇi-pūra* into clouds, which drench with their showers the world-conflagration caused by the *Svādhiṣṭāna*-Fire at the time of the Deluge. There is also the reading, 'Smara-mihira-taptam,' which means, "consumed by the Sun of Desire". 'Hara-mihira' is taken by some to indicate the twelve Āditya-s, of the form of Hara, appearing at the Deluge to consume all the three worlds.

The following points culled from Lakṣmī-dhara's elaborate commentary on this stanza are noteworthy; The Siddha ghuṭikā, a treatise on occultism, not known now to be extent, speaks of Sadā-s'iva, manifesting himself in the *Maṇi-pūra* as a winter-cloud and shining there with his spouse of the



(34) S'rīyā, (35) S'rī-kaṇtha, (36) Layā (37) An-anta, (38) Sati, (39) S'aṃ-kara, (40) Ratna-mekhalā, (41) Piṅgala, (42) Yas'o-vati, (43) Sādhyākhya, (44) Haṃsānandā, (45) Para-divyaugha, (46) Vāmā, (47) Māra-divyaugha, (48) Jyeṣṭhā, (49) Pīṭhaugha, (50) Raudrī, (51) Sarves'vara and (52) Sarva-mayī

form of resplendent lightning. A chapter in the Taittirīyāraṇyaka, wherein is given a detailed description of the origin of the Sun, Moon and Fire and also of the stars and other luminaries making days and nights, all from water, is quoted from. Therein the essence of water—nectar, is referred to as pervading the disc of the Sun, and the Yogin is represented as apostrophizing to the water of the *Maṇi-pūra*, asking for "the essence of that essence, which is of the highest order". The essence of water is explained to be the Moon. From the Ap-tattva of the *Maṇi-pūra*, the Yogin desires to get at the Moon, the fountain source of all nectar, which, flowing from the lunar disc, passes on to the disc of the Sun, which it nourishes, as long as it flows. As the place of the Moon, the *Baindava-sthāna*, is in the *Sahasrāra*, the essence of the highest order is the nectar oozing out of the *Sahasrāra* and filling up all the Nāḍī-s. A quotation from the Yajur-veda (I, v, 11) deals with the crossing of the ocean of Saṃsāra in strongly built, well-designed and equipped boats, which could withstand the severest hurricanes and storms, wherewith the Yogin could attain Salvation. These boats are said to be comprised, in the *S'rī-vidyā*, one of Fire in the *Svādhiṣṭāna*, another of Earth in the *Mūlādhāra*, another of Ether in the *Vis'uddhi*, another of Mind in the *Ājñā*, another of Air in the *An-āhata*, and yet another of Water in the *Maṇi-pūra*.

तवाधारे मूले सह समयया लास्यपरया
[1]नवात्मानं मन्ये नवरसमहाताण्डवनटम् ।
[2]उभाभ्यामेताभ्यामुदयविधिमुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमज्जगदिदम् ॥ ४१ ॥

41. Tavādhāre mūle saha samayayā lāsya-parayā
navātmānaṃ manye nava-rasa-mahā-tāṇḍava-naṭam ;
Ubhābhyām etābhyām udaya-vidhim uddis'ya dayayā
sanāthābhyāṃ jajñe janaka-jananī-maj jagad idam.

I conceive, in Thy *Mūlādhāra*, the Deity dancing the great Tāṇḍava, replete with the nine sentiments, along with Samayā intent upon Lāsya, as Navātman. This world came to own its father and mother in these two, with their manifest grace for the act of Creation.

The names of the deities to be meditated upon in this Cakra are Ādi-naṭa and Lās'yes'varī, surrounded by the fifty-six Pārthiva (Earthly) Mayūkha-s.[3]

[1] शिवात्मानं वन्दे.

[2] ०मुभयविधि०

[3] The fifty-six Pārthiva-mayūkha-s are · (1) Uḍḍīs'vara, (2) Uḍḍīs'varī, (3) Jales'vara, (4) Jales'varī, (5) Pūrṇes'vara, (6) Pūrṇes'varī, (7) Kāmes'vara, (8) Kāmes'varī, (9) S'rī-kaṇṭha,

S'amayā—the Devī that attains similarity with S'iva in Adhiṣṭhāna, Avasthāna, Anuṣṭhāna, Rūpa and Nāman. Similarly, the term 'Samaya', when applied to S'iva, should be construed as Īs'vara who attains similarity with the Devī in the above respects. The doctrine relating to the worship of Samaya and Samayā is known as Samaya-mata. When the Ādi-naṭa and the Lāsyes'varī, engaged in Tāṇḍava and Lāsya respectively, catch a glimpse of each other, the world is said to originate from them. When the Tāṇḍava and Lāsya cease, the world ceases to exist. This is the Kaula-doctrine. As the *Mūlādhāra* and the *Svādhiṣṭhāna* both belong to the region of darkness, the external worship of the Devī in those Cakra-s is countenanced exclusively by the Kaula-s; even though the Samayin-s have nothing to do with such form of worship, still they may worship the Devī of the *Sahasrāra* mentally as having her place in these two gross Cakra-s, in keeping with their own doctrine. It is with a view to stressing this feature that the Devī has been designated significantly as Samayā in this and the previous stanza but one, which deal with the *Mūlādhāra* and the *Svādhiṣṭhāna*, which belong exclusively to the

(10) Gaganā, (11) An-anta, (12) Svarasā, (13) S'aṃ-kara, (14) Mati, (15) Pingala, (16) Pātāla-devī, (17) Nāradākhya, (18) Nādā, (19) Ānanda, (20) Ḍākinī, (21) Ālasya, (22) S'ākini, (23) Mahānanda, (24) Lākini, (25) Yoga, (26) Kākini, (27) Atita, (28) Sākinī, (29) Pāda, (30) Hākini, (31) Ādhāres'a, (32) Raktā, (33) Cakrīs'a, (34) Caṇḍā, (35) Kuraṅgīs'a, (36) Karālā, (37) Madadhrīs'a, (38) Mahocchuṣmā, (39) An-ādi-vimala, (40) Mātaṅgi, (41) Sarva-jña-vimala, (42) Pulindā, (43) Yoga-vimala, (44) S'ambarī, (45) Siddha-vimala, (46) Vācā-parā, (47) Samaya-vimala, (48) Kulālikā, (49) Mitres'a, (50) Kubjā, (51) Uḍḍis'a, (52) Ladhvā, (53) Ṣaṣṭhis'a, (54) Kules'varī, (55) Caryādhis'a and (56) Ajā.

province of the Kaula-s. According to the Kaula-mārga, the *Bindu* is in the *Tri-koṇa* of the *Mūlādhāra*. Hence the Kaula-s worship the *Bindu* in the *Tri-koṇa* every day. That *Tri-koṇa* is of two kinds: one is situated in the middle of the nine Yoni-s of the *Srī-cakra* and the other in the organ of a beautiful young woman. The Pūrva-kaula-s worship the former painted or engraved in the Bhūrja leaf, gold plate, a piece of silk-cloth or on a platform. The Uttara-kaula-s worship the actual organ of the damsel. These are exclusively external in form and not internal, and as such their worship pertains only to the *Mūlādhāra-cakra*. The Kuṇḍalinī therein is known as Kaulinī. The worship of the *Tri-koṇa* pointing downwards therefore amounts to the worship of the Kaulinī of the form of *Bindu*. She is given to sleeping always and is therefore worshipped, while she is asleep. When she is roused from her sleep, that constitutes the Liberation for the Kaula-s. She is propitiated with liquor, flesh, fish, etc., mnemonically grouped as the Pañca-makāra-s. As these and the similarly degenerate practices of the Dig-ambara-s and Kṣapaṇaka-s are not countenanced by the Veda-s, they should be considered reprehensible.

According to the Samaya form, the six Cakra-s of the *Srī-cakra* are identical with the six Cakra-s of the human body. The original *Tri-koṇa*, with which we began to design the *Ṣaṭ-koṇa* of the *Śrī-cakra*, is reputed to be the *Baindava-sthāna*. That is in effect a quadrilateral. We have already seen how this quadrilateral, which contains the *Baindava-sthāna*, is no other than the

disc of the Moon in the thousand-petalled lotus. It is this *Baindava-sthāna* that is otherwise known as 'Sudhā-sindhu' and 'Saraghā'. Hence, neither the external worship of the *Baindava-sthāna* of the Pūrva-kaula-s, nor the degenerate practices of the Uttara-kaula-s can even be remotely meant by or associated with the Samaya form of worship of the *Tri-koṇa*. The worship of the Samaya-Samayā-conjunction in the *Sahasrāra* is alone the goal of the Samayin-s. The similarity between the Deva and the Devī in all the five respects is indicated in this stanza. The identity of abode is established by the words 'Tavādhāre', meaning that the Deities have their abode in the *Mūlādhāra* of the Devī. The Lāsya or female-dance and the Tāṇḍava or male-dance, both being types of the same Nṛtya, their identity of Avasthā or condition is established. The words 'Udaya-vidhim uddiśya' establish the identity of Anuṣṭhāna or occupation, both of them being intent on the same purpose, *viz.*, the creation of the world. The identities of form and name between the two are established by the word 'Navātman' occurring in this stanza, as further amplified by the same word occurring in stanza 34. Similarly in the five other stanzas preceding this, wherein the two deities are conceived as placed in the middle of the other five Cakra-s, their identity in these five respects may be established from a careful examination of the stanzas.

For the Samayin-s the worship of the six Cakra-s is not essential, while that of the *Sahasrāra* is the

sine qua non of their doctrine, which consists in the conceiving of the form of the disc of the Moon in the middle of the *Sahasrāra* as the quadrilateral, which is the seat of the *Bindu*, and the *Bindu* therein as the Sādākhyā transcending the twenty-five Tattva-s, as it is the twenty-sixth Tattva of the form of the conjunction of the S'akti with Sadā-s'iva. When the Samaya form of worship does not countenance external forms, it is needless to point out that observances, such as the sixteen kinds of Upacāra-s, are beyond the province of such worship. The identity between the six Cakra-s of the body, (such as the *Mūlādhāra* and others), with the six Cakra-s of the *S'rī-cakra*, (such as *Tri-koṇa* and others), that between the quadrilateral containing the *Bindu* of the *S'rī-cakra* and the *Sahasrāra*, similarly that between the *Bindu* and S'iva, as also that between the *S'rī-cakra* in its entirety and the Pañca-das'ākṣarī, these four kinds of identities are looked upon as forming the essential features of the Samaya form of worship.

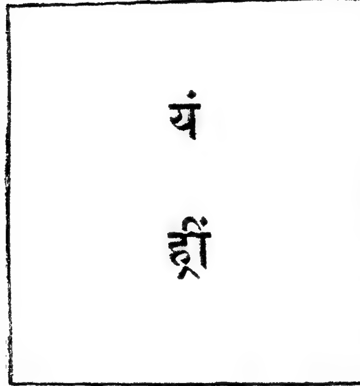
Some are of the opinion that there are six kinds of identities. The Parā, one of the four divisions of *Nāda*, is of the form of the *Tri-koṇa* which does not contain the *Bindu*. Of the other three divisions of the *Nāda*, Pas'yantī is of the form of the *Aṣṭa-koṇa* of the *S'rī-cakra*, while the Madhyamā is of the form of the two *Das'āra-s*, and the Vaikharī of the *Catur-das'āra*. The S'iva-cakra-s, consisting of the two lotuses, the *Mekhalā-traya* and the *Bhū-gṛha*, are inherent in the S'akti-cakra-s detailed above. Hence the *S'rī-cakra* is implied in the term *Nāda*. The six Cakra-s, *Mūlādhāra* and others

of the body, are implied in the term '*Bindu*'. The *Kalā-s*, which may be taken either as fifty or three-hundred and sixty in number, and are comprehended in the five elements and the Manas-tattva, are far below the twenty-sixth Tattva. Hence the Bhaga-vatī stands far above the *Nāda*, the *Bindu* and the *Kalā*. The *Saha-srāra* is beyond the *Bindu* of the six Cakra-s and is of the character of the *Baindava-sthāna*, the same as the *Sudhā-sindhu* and described also as Saraghā in the Veda. The Tattva beyond the *Nāda* is the Sādākhyā the same as the *S'rī-vidyā* or the Brahma-vidyā and described by the term Cit-kalā, transcending the fifteen Kalā-s, Dars'ā, Dṛṣṭā, Dars'atā and others, of the form of the fifteen syllables 'Ka E Ī La Harīṃ' and others, having as their names Tri-pura-sundarī and others. The six identities referred to are the identities between the permutations of *Nāda*, *Bindu* and *Kalā*, taken two at a time. By worshipping the Devī with the conception of the six identities referred to above, the practitioner becomes dissolved in the Sādākhyā-kalā. It is only after this, that, through the power acquired by meditation on the Devī, having in view the six identities, and the power of Mahā-vedha obtained, by the grace of the Guru, the Bhaga-vatī suddenly bursts through the *Mūlādhāra* and the *Svādhisṭhāna* centres of energy and manifests herself directly in the *Maṇi-pūra*. The manner in which the Mahā-vedha is acquired is as follows: Having at first, during the practising stage, got access to the Mahā-vidyā from the Guru in whose custody alone it is, and received instruction only from

the mouth of the Guru, practising the mere muttering of the Mantra in the manner indicated by the Guru. he should at the hour of midnight, on the Aṣṭamī Tithi known as the Mahā-navamī, in the bright half of the Āś'va-yuja month, catch hold of the feet of his Guru. As a result of that, due to the contact of the Guru's hand placed on the crest of the disciple and the imparting once again by him of the Mantra, the procedure to be adopted for the worship of the six Cakra-s, and the manner in which the six kinds of identities are to be experienced by the disciple, there originates the power known as Saiva-mahā-vedha, whereby the practitioner realizes the manifestation of the Sādākhyā. When once the Mahā-vedha is generated in the practitioner, the Bhaga-vatī manifests herself in the *Maṇi-pūra*. Commencing from Arghya, Pādya and the like and till the offering of jewels set with gems, all the details of worship should be followed with due realization of the Kuṇḍalinī in the *Maṇi-pūra*, and the Devī should thence be transposed to the *An-āhata* chamber of the heart, where offerings, from Dhūpa onward till the offering of food and water for cleansing, should be made, and thereafter in the *Vis'uddhi* she should be enthroned. While she is engaged in conversation with her comrades there, she should be worshipped with the crystal-like sixteen Kalā-s of the Moon there, as with so many gems and transposed to the *Ājñā-cakra*, where she, the Kames'varī, should be propitiated by means of various kinds of waving of lights. Thereafter, suddenly, like a streak of lightning, she flashes into the thousand-petalled lotus and, having entered that region,

frolics in the company of Sadā-s'iva, in the pleasure-garden, under the shadow of the Kalpaka trees in Maṇi-dvīpa, in the middle of the ocean of nectar. Just then the screen should be dropped, and the practitioner should stand all alone till the Devī makes her exit therefrom on her way back to the *Mūlādhāra*.

The view of S'aṃkara-bhagavat-pāda, as could be inferred from his description of the Devī in ' Kvaṇat-kāñcī-dā mā ' (St. 7) and others, is that the Devī manifests herself in the *Maṇi-pūra* of the practitioner after his realizing the four kinds of identity. The other view, that the manifestation is the result of the six kinds of identity being realized by the practitioner, is Lakṣmī-dhara's.



Hence the only means open to a Samayin to achieve his objects successful, in this as well as in the other world, is the internal form of worship and the internal form of worship alone.

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ।

स नीडेयच्छायाच्छुरणशबलं चन्द्रशकलं
धनुः शौनासीरं किमिति न निबध्नाति[1] धिषणाम् ॥४२॥

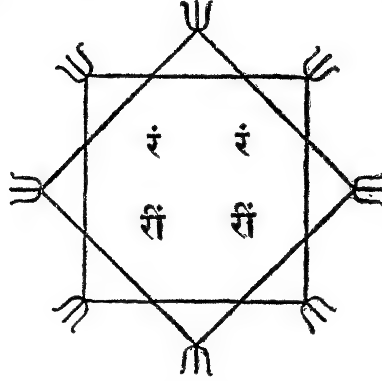
42. Gatair māṇikya-tvaṃ gagana-maṇibhiḥ sāndra-ghaṭitaṃ
kirīṭaṃ te haimaṃ hima-giri-sute kīrtayati yaḥ;
Sa nīḍeyac-chāyāc-churana-s'abalaṃ candra-s'a-kalaṃ
dhanuḥ s'aunāsīraṃ kim iti na nibadhnāti dhiṣaṇām.

O Daughter of the snow-capped Mountain! he who describes Thy crown of gold closely set with the (twelve) Suns, why will he not gain the impression that the cresent Moon (beside), variegated with the diffused lustre of the various gems embedded therein, is but S'unāsīra's bow?

Having thus far described the Bliss derived by meditation on the Devī in her various aspects, in detail, with a view to acquainting the worshippers, who are not fortunately circumstanced to meditate upon her in the requisite manner, with the grace and charms of her form, from head to foot, the author of this work has devoted for that purpose the rest of the stanzas composing it, known as the Saundarya-laharī, "the flood of beauty"

[1] किमिदमिति बध्नाति.

as opposed to the Ānanda-laharī, the prior portion of the work, so known because of the flood of spiritual Bliss wherein her votaries find themselves merged on going through it. However, this differentiation is not recognized by Lakṣmī-dhara, Bhāskara-rāya, Kaivalyās'rama and other learned commentators, who call the entire work the Saundarya-laharī. With a view to singing the praises of the Devī, whose pair of feet stand far above the three hundred and sixty rays emanating from them (as described in stanza 14) the author sets about describing her form from her crown down to her toes.



The twelve Suns—the original word 'Gagana-maṇibhiḥ literally means 'the sky-gems'; hence the Suns which are twelve in number. *S'unāsīra*—Indra. According to Kaivalyās'rama, the Kirīṭa-mantra 'Hiraṇya-kirīṭāya sahasrāditya-tejase namaḥ', "Salutation to the golden crown dazzling with the lustre of a thousand Suns", is derived from this stanza describing the Devī's crown.

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवरवनं
घनस्निग्धश्लक्ष्णं[1] चिकुरनिकुरुम्बं तव शिवे ।

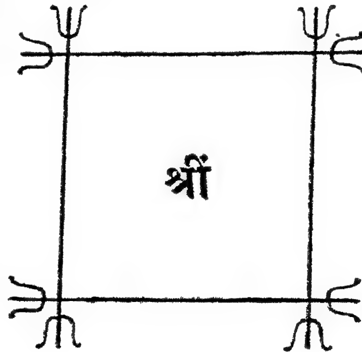
[1] घनं स्निग्धं श्लक्ष्णं; घनस्निग्धं श्लक्ष्णं.

यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन्मन्ये वलमथनवाटीविटपिनाम् ॥ ४३ ॥

43. Dhunotu dhvāntaṃ nas tulita-dalitendīvara-vanaṃ
ghana-snigdha-ślakṣṇaṃ c i k u r a-nikurumbaṃ tava śive;
Yadīyaṃ saurabhyaṃ sahajam upalabdhuṃ sumanaso
vasanty asmin manye vala-mathana-vāṭī-viṭapinām.

O Spouse of Śiva! may Thy lock of hair, which resembles an expanse of blue lilies in bloom and which is thick, shining and soft, drive away our (internal) darkness. I take it the flowers of the trees of the garden of the slayer of Vala, take up their abode in this (lock) (as though) to acquire its inherent fragrance.

The Devī's dark locks reflected on the heart of the meditating votary have the miraculous power of driving away the darkness therefrom. This enhances the greatness of the Devi to a remarkable extent. *The slayer of Vala*—Indra, who is reputed to have killed Balāsura. The form 'Vala',



which, by the way, accentuates the effect of alliteration, is prevalent in South India, being the same as 'Bala'. The trees referred to are Kalpa trees and the garden is Nandana. Again, it is usual for women to wear flowers for adding fragrance to and enhancing the beauty of their locks; but in the case of the Devī, as the poet puts it, it is just the reverse.

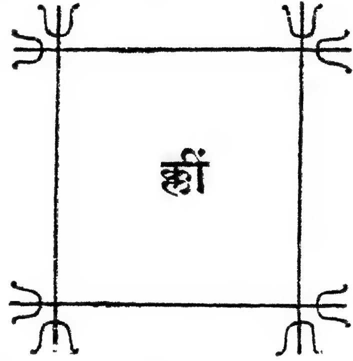
वहन्ती सिन्दूरं प्रबलकबरीभारतिमिर-
द्विषां बृन्दैर्बन्दीकृतमिव नवीनार्ककिरणम् ।
तनोतु क्षेमं नस्तव वदनसौन्दर्यलहरी-
परीवाहस्रोतःसरणिरिव सीमन्तसरणिः ॥ ४४ ॥

44. Vahantī sindūraṃ prabala-kabarī-bhāra-timira-
dviṣāṃ bṛndair bandī-kṛtam iva navīnārka-kiraṇam;
Tanotu kṣemaṃ nas tava vadana-saundarya-laharī
parīvāha-srotaḥ-saraṇir iva sīmanta-saraṇiḥ.

May the parting line of the hair over Thy forehead, which verily marks the track taken by the surging flood of beauty of Thy face and which bears the vermilion streak, resembling a beam of the newly rising Sun held in bondage by adversary hordes, *viz.*, the immensely

powerful elements of darkness in (the form of Thy) locks of hair, vouchsafe our welfare.

The language is hyperbolical and presents poetic imagery of a high order. This stanza is also read with its former and latter halves changing places. The reading adopted by us is the one which is quoted by Appayya Dīkṣita in his Kuvalayānanda.



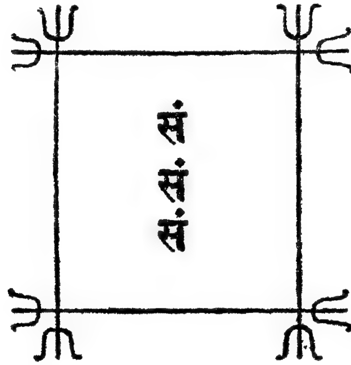
अरालैः स्वाभाव्यादलिकलभसश्रीभिरलकैः[1]
[2]परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
दरस्मेरे यस्मिन्दशनरुचिकिञ्जल्करुचिरे
सुगन्धौ माद्यन्ति [3]स्मरदहनचक्षुर्मधुलिहः ॥ ४५ ॥

45. Arālaiḥ svābhāvyād alı-kalabha-sa-s'rībhır alakaiḥ
parītaṃ te vaktraṃ parihasati paṅke-ruha-rucim ;
Dara-smere yasmın dasana-ruci-kıñjalka-rucire
su-gandhau mādyantı smara-dahana-cakṣur-madhu-lıhaḥ.

[1] ॰दलिकुलहसश्रीभि॰.
[2] परीतं यद्वक्त्रं तव हसति.
[3] स्मरमथन॰.

Surrounded by curly hair resembling (swarms of) young bees, Thy face scoffs at the beatuy of the lotus-flower; in which face, smiling gently, rendered handsome by the filament-like brilliance of the teeth and endowed with fragrance, the bees of the eyes of the Destroyer of Smara revel.

The destroyer of Smara—S'iva. *Young bees*—'Kalabha' the Saṃskṛt word is generally used to signify the young one of an elephant. Here it is used to indicate the young one of a bee.



ललाटं लावण्यद्युतिविमलमाभाति तव य-
द्द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम्[1] ।
विपर्यासन्यासादुभयमपि संभूय च मिथः[2]
सुधालेपस्यूतिः[3] परिणमति राकाहिमकरः ॥ ४६ ॥

[1] मकुटशशिखण्डस्य शकलम्.

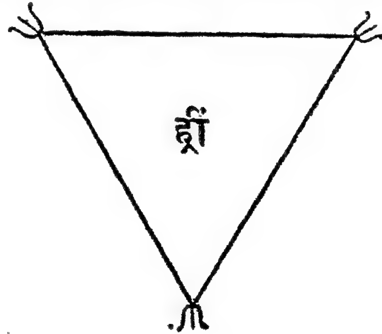
[2] ०दुभयकृतसंधानमयितः.

[3] सुधाऽऽलेपस्फूर्तिः.

46. Lalāṭaṃ lāvanya-dyuti-vimalam ābhāti tava yad
dvitīyaṃ tan manye makuṭa-ghaṭitaṃ candra-s'akalam ;
Viparyāśa-nyāsād ubhayam api saṃbhūya ca mithaḥ
sudhā-lepa-syūtiḥ parinamati rākā-hima-karaḥ.

I fancy, Thy forehead, which shines bright and clear in the effulgence of its beauty, is a second crescent fixed on to (Thy) crown. For, the two, by being placed invertedly (one above the other) and by blending together, turn out to be the Full-moon besmeared with the balm of nectar.

Besmeared with the balm of nectar—there is a pun on the Saṃskṛt equivalent of this phrase which also means "cemented together with a coating of plaster" The idea is that the two crescents, by being placed in such a manner as to make their horns meet together, form themselves into the Full-moon, the flow of Sudhā from both of them completing the cementing process.



भ्रुवौ भुग्ने किंचिद्भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्यां मधुकररुचिभ्यां धृतगुणम्[1] ।
धनुर्मन्ये सव्येतरकरगृहीतं रतिपतेः[2]
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे ॥ ४७ ॥

47. Bhruvau bhugne kiṃ cid bhuvana-bhaya-bhaṅga-vyasanini
tvadīye netrābhyām madhu-kara-rucibhyām dhṛta-guṇam ;
Dhanur manye savyetara-kara-gṛhītaṃ rati-pateḥ
prakoṣṭhe muṣṭau ca sthagayati nigūḍhāntaram ume

O Umā, ever intent on the annihilation of the world's fear! I see in Thy slightly knitted pair of eyebrows the bow of Rati's consort, strung with Thy bee-like pair of eyes, and held (aloft) in his left hand with the middle part hidden, his wrist and clenched fist covering them.

[1] धृतगुणे.
[2] रतिपतिः.

The underlying idea is this: the Devī with her slightly knit eyebrows demonstrates, as it were, her sole purpose of dispelling fear from the hearts of her countless votaries, as, when she is in that posture, the eyebrows assume the form of a bow readily strung.

ह्रीं
ह्रीं
ह्रीं

अहः सूते सव्यं तव नयनमर्कात्मकतया
त्रियामां वामं ते सृजति रजनीनायकतया[1] ।
तृतीया [2]ते दृष्टिर्दरदलितहेमाम्बुजरुचिः
समाधत्ते संध्यां दिवसनिशयोरन्तरचरीम् ॥ ४८ ॥

48. Ahaḥ sūte savyaṃ tava nayanam arkātmakatayā
tri-yāmāṃ vāmaṃ te sṛjati rajanī-nāyakatayā;
Tṛtiyā te dṛṣṭir dara-dalita-hemāmbuja-ruciḥ
samādhatte saṃdhyāṃ divasa-niśayor antara-carīm.

Thy right eye, being of the form of the Sun, begets the Day, while Thy left (eye),

[1] ०नायकममुम्.
[2] दृष्टिस्ते.

of the form of the Moon, begets the Night; Thy third eye, which resembles a slightly blossomed gold-lotus, brings forth Twilight, which intervenes Day and Night.

This stanza, wherein the Devī's three eyes are said to bring forth day and night with the intervening twilight, may be said to indicate her character as transcending Kāla, all time, from day and night on to infinite time. Her being described as having three eyes indicates also her oneness with Īs'vara, who is reputed to have three eyes.

बु	शु	च
गु	र	कु
रा	श	के

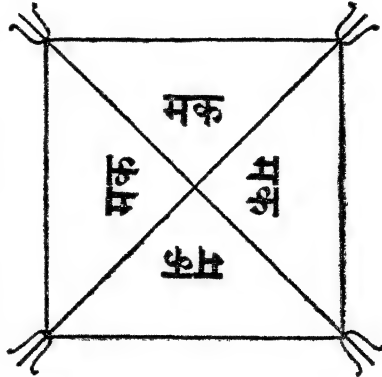
विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः
कृपाधाराऽऽधारा किमपि मधुरा भोगवतिका ।
अवन्ती दृष्टिस्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नामव्यवहरणयोग्या विजयते ॥ ४९ ॥

49. Vis'ālā kalyāṇī sphuṭa-rucir a-yodhyā kuvalayaiḥ
kṛpā-dhārā-"dhārā kim api madhurā bhoga-vatikā;

Avanti dṛṣṭis te bahu-nagara-vistāra-vijayā
dhruvaṃ tat-tan-nāma-vyavaharaṇa-yogyā vijayate.

The glance of Thine eyes is all-comprehensive (Vis'ālā); spells prosperity (Kalyāṇī); serenely dazzles and (as such) cannot be faced in battle (A-yodhyā) by blue lilies; is the fountain-head of the stream of mercy (Dhārā); is superbly sweet (Madhurā); enjoys immense happiness (Bhoga-vatī); is the saviour (Avantī) (of the devoted); outrivals *in extenso* (Vijayā, nay) several (other) cities; and is indeed capable of being (appropriately) indicated by their respective names. All glory to it!

The glance of the Devī's eyes is said to be of an eight-fold character, each one of which is represented to indicate the name of a great city. These eight kinds of glances are common to all women. The glance known as Vis'ālā is said to bloom inward; that known as Kalyāṇī is said to be filled with surprise; the A-yodhyā-glance



represents one with the expanded pupil; the Dhārā-glance denotes idleness; the Madhurā-glance is that which shows a slight swirl; the Bhoga-vatī is the friendly one; Avantī is the one of an innocent nature; and Vijayā is the oblique one. The Devī's glances produce respectively the following effects: agitation, attraction, melting, infatuation, subjugation, exorcising, antagonizing and death-dealing.

कवीनां संदर्भस्तबकमकरन्दैकरसिकं
कटाक्षव्याक्षेपभ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वादतरला-
[1]वसूयासंसर्गादलिकनयनं किंचिदरुणम् ॥ ५० ॥

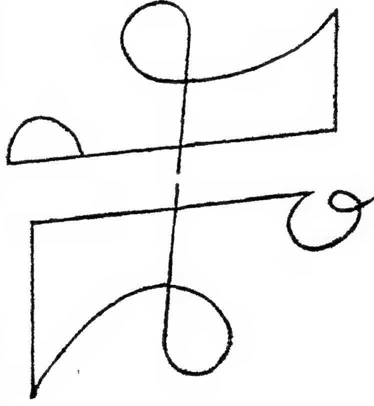
50. Kavīnāṃ saṃdarbha-stabaka-makarandaika-rasikaṃ
kaṭākṣa-vyākṣepa-bhramara-kalabhau karṇa-yugalam;
A-muñcantau dṛṣṭvā tava nava-rasāsvāda-taralāv
asūyā-saṃsargād alika-nayanaṃ kiṃcid aruṇam.

The (third) eye on Thy forehead is somewhat red, (as though) influenced by jealousy, seeing that Thy two young-bee-like obliquely-glancing (eyes), in their eagerness to swallow the nine Rasa-s (poetic sentiments), do not leave off Thy pair of ears, which chiefly delight in the

[1] वसूयासंपर्काद०.

honey of the cluster-of-flowers of poetic compositions.

Celestial and other bards sing the praises of the Devī with their choicest diction and always fill, as it were, her ears with the honey flowing from their composition. As her right and left eyes partake of it on account of their proximity to the ears, the third eye of the Devī is said to grow jealous of this and turn red in consequence.



शिवे शृङ्गारार्द्रा तदितरजने[1] कुत्सनपरा
सरोषा गङ्गायां गिरिशचरिते[2] विस्मयवती ।
हराहिभ्यो भीता सरसिरुहसौभाग्यजयिनी[3]
सखीषु स्मेरा ते मयि जननि[4] दृष्टिः सकरुणा ॥५१॥

1 तदितरसुखे.
2 गिरिशनयने.
3 ०सौभाग्यजननी.
4 जयति.

51. S'ive s'ṛṅgārārdrā-tad-itara-jane kutsana-parā
sa-roṣā gaṅgāyāṃ giri-s'a-carite vismaya-vatī ;
Harāhibhyo bhītā sarasi-ruha-saubhāgya-jayinī
sakhīṣu smerā te mayi janani dṛṣṭiḥ sa-karuṇā.

O Mother! Thy look is soft with love towards S'iva; scornful towards other folk; spiteful towards Gaṅgā; expressive of wonder at Giri-s'a's life-career; full of dread (when confronted) with the snakes (ornaments) of Hara; eclipses the beautiful colour of the lotus; smiles on Thy comrades; and is full of grace towards me.

Of the nine Rasa-s (sentiments), S'ṛṅgāra (love), Bībhatsa (disgust), Raudra (passion), Adbhuta (wonder), Bhayānaka (terror), Vīra (heroism), Hāsya (mirth), Karuṇa (compassion), and S'ānta (composure), all except the last one, find in the Devī's glance a resort, in the order mentioned in this stanza.

क्लीं
क्लीं
क्लीं

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तप्रशमरसविद्रावणफले ।

इमे नेत्रे गोत्राधरपतिकुलोत्तंसकलिके
तवाकर्णाकृष्टस्मरशरविलासं कलयतः ॥ ५२ ॥

52. Gate karṇābhyarnaṃ garuta iva pakṣmāṇi dadhatī
purāṃ bhettus' citta-pras'ama-rasa-vidrāvaṇa-phale ;
Ime netre gotrā-dhara-pati-kulottaṃsa-kalike
tavā-karṇākṛṣṭa-smara-s'ara-vilāsaṃ kalayataḥ.

O Crest-bud of the dynasty of the King of the Mountains! these two eyes of Thine, fringed with feather-like eyelashes, reaching Thine ears, and causing disturbance in the profound mental placidity of the Destroyer of the Cities (S'iva), play the part of Smara's arrows, drawn up to the ear.

Samara—i.e., Manmatha, the god of love. To him is ascribed the power of agitating the minds of his victims with his flower-arrows. The eyes of the Devī are here compared to Manmatha's arrows, her quarry being her Lord, S'iva. The poet significantly uses the word

रं

'Phala', with a pun on the word, as it means 'fruit' as well as 'an arrow-head'.

विभक्तत्रैवर्ण्यं व्यतिकरितलीलाञ्जनतया[1]
विभाति त्वन्नेत्रत्रितयमिदमीशानदयिते ।
पुनः स्रष्टुं देवान्द्रुहिणहरिरुद्रानुपरता-
न्रजः सत्त्वं बिभ्रत्तम इति गुणानां त्रयमिव ॥ ५३ ॥

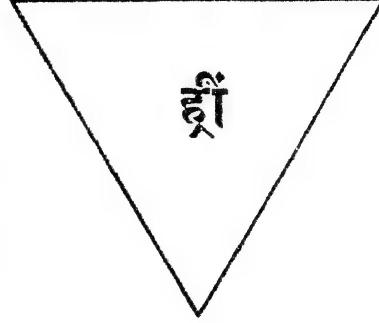
53. Vibhakta-trai-varṇyaṃ vyatikarita-līlāñjanatayā
vibhāti tvan-netra-tritayam idam īs'āna-dayite ;
Punaḥ srasṭuṃ devān druhina-hari-rudrān uparatān
rajaḥ sattvaṃ bibhrat tama iti guṇānāṃ trayam iva.

O Beloved of Īs'āna! this triad of Thine eyes, displaying the three colours severally, smeared as it is with toilet-collyrium, shines out, as if possessing the triad of Guṇa-s—Rajas, Sattva and Tamas—so as to create once again the Deva-s—Druhiṇa, Hari and Rudra—when they cease to exist.

The three colours—red, white and dark, characteristic of the three Guṇa-s—Rajas, Sattva and Tamas respectively. *Create once again*—the allusion is to the

[1] ॰नीलाञ्जनतया ; ॰नीलाम्बुजरुचा.

tradition that the Tri-mūrti-s perish at the Great Deluge, when the universe has its involution, and are brought into existence once again after the Deluge, when the work of creation is undertaken by S'iva in conjunction with the S'akti.



पवित्रीकर्तुं नः पशुपतिपराधीनहृदये
दयामित्रैर्नेत्रैररुणधवलश्यामरुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणां तीर्थानामुपनयसि संभेदमनघम्[1] ॥ ५४ ॥

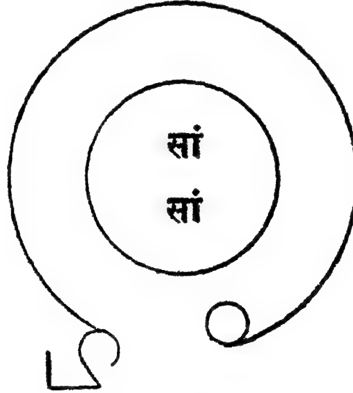
54. Pavitrī-kartuṃ naḥ pas'u-pati-parādhīna-hṛdaye
daya-mitrair netrair aruṇa-dhavala-s'yāma-rucibhiḥ
Nadaḥ s'oṇo gaṅgā tapana-tanayeti dhruvam amuṃ
trayāṇāṃ tīrthānām upanayasi saṃbhedam an-agham.

O (Goddess) with a heart entirely devoted to Pas'u-pati! Thou verily bringest about, with Thy merciful eyes, which are red, white and

[1] ०मनघे०

dark in colour, this hallowed (sin-washing) confluence of the three sacred streams of the rivers—S'oṇa, Gaṅgā and Tapana-tanayā, to sanctify us all.

Tapana-tanayā—literally the daughter of the Sun, the Jumna.

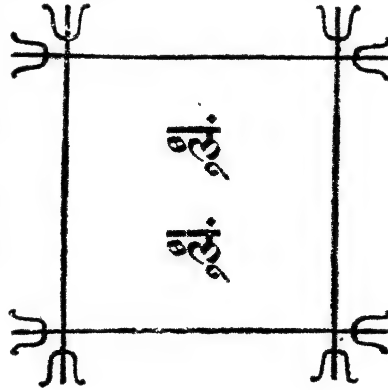


निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
तवेत्याहुः सन्तो धरणिधरराजन्यतनये ।
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृतनिमेषास्तव दृशः ॥ ५५ ॥

55. Nimeṣonmeṣābhyām pralayam udayam yāti jagatī
tavety āhuḥ santo dharaṇi-dhara-rājanya-tanaye;
Tvad-unmeṣāj jātam jagad idam as'eṣam pralayataḥ
paritrātum s'aṅke parihṛta-nimeṣās tava dṛs'aḥ

O Daughter of the King of the Mountains! the Sages say that the world has (its) dissolution and genesis with the closing and opening of Thine eyes. Methinks, Thine eyes are bereft of winking, with a view to save from dissolution this entire universe, which had its origin in the opening of Thine eyes.

Here the Devi is represented to be ever wide awake, lest the universe should come to ruin, should she ever shut her eyes, thus demonstrating her concern, as the Divine Mother, for the welfare of her progeny, the world.



तवापर्णे कर्णेजपनयनपैशुन्यचकिता

निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ।

इयं च श्रीर्बद्धच्छदपुटकवाटं कुवलयं

जहाति प्रत्यूषे निशि च विघटय्य प्रविशति ॥ ५६ ॥

56. Tavāparṇe karṇe-japa-nayana-pais'unya-cakitā
nilīyante toye niyatam a-nimeṣāḥ s'apharikāḥ ·
Iyaṃ ca s'rīr baddhac-chada-p u ṭ a - k a v ā ṭ a ṃ
kuvalayaṃ
jahāti pratyūṣe nis'i ca vighaṭayya pravis'ati.

O Aparṇā! the (glittering) S'apharikā fish ever hide themselves under water without winking, afraid of the tell-tale nature of Thine eyes, which are so close to Thine ears. The Goddess of Beauty, again, leaves the blue-lily at daybreak, when its doorlike petals close, and forces an entrance (into it) at nightfall.



The Devī's eyes resemble both the S'apharikā fish and the blue-lily. The poet weaves out of his imagination the situation so cleverly portrayed in this stanza. The aquatic asylum sought by the fish, which are ever awake, is said to be due to their fear, lest their rivals, the Devī's eyes, which are so close to her ears, should carry any tales against them. Similarly the lilies lose their beauty at daybreak, when their petals close, and bloom with the fullness of their beauty at nightfall, when the Devī's eyes, being closed in sleep, would not outshine the beauty of the lilies.

दृशा द्राघीयस्या दरदलितनीलोत्पलरुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे ।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकरनिपातो हिमकरः ॥ ५७ ॥

57. Dṛśā drāghīyasyā dara-dalita-nīlotpala-rucā
daviyaṃsaṃ dīnaṃ snapaya kṛpayā māṃ api śive :
Anenāyaṃ dhanyo bhavati na ca te hānir iyatā
vane vā harmye vā sama-kara-nipāto hima-karaḥ.

O Spouse of Siva! may Thou graciously bathe even me, who stands helpless at a far off distance, with Thy far-reaching glance, beautiful like the slightly blossomed blue-lily. This (mortal) will derived the *summum bonum* of existence from such (action). By such action, no loss is after all sustained by Thee. The snow-beamed (Moon) sheds the selfsame lustre on a forest as well as a mansion.

The Arthāntara-nyāsa in the last line may be noted. The votary appeals to the Devī to extend her glances, which are capable of being extended to an unlimited distance, to

श्रीं
श्रीं

him also, as he stands separated by a very long distance from her holy presence.

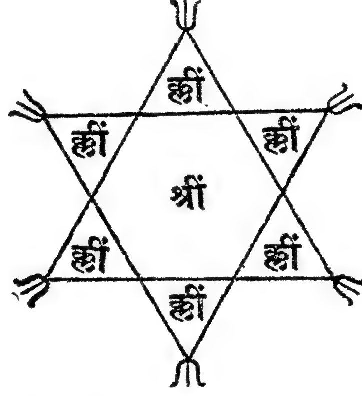
अरालं ते पालीयुगलमगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्डकुतुकम् ।
तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलस-
न्नपाङ्गव्यासङ्गो दिशति शरसंधानधिषणाम् ॥ ५८ ॥

58. Arālaṃ te pālī-yugalam aga-rājanya-tanaye
na keṣām ādhatte kusuma-s'ara-kodaṇḍa-kutukam
Tiras'cīno yatra s'ravaṇa-patham ullaṅghya vilasann
apāṅga-vyāsaṅgo dis'ati s'ara-saṃdhāna-dhiṣaṇām.

O Daughter of the King of the Mountains! to whom would the arched pair of ridges (between Thine eyes and ears) not convey the grace of the bow of the flower-arrowed (god of love)? For, Thy long side-glance, directed across which (ridges) and reaching the vicinity of Thine ear, creates the impression of the mounting of an arrow (on the bow-string).

The negative interrogative of the first half of the stanza presupposes an affirmative reply. In the second

half the oblique glance of the Devī is portrayed as the mounting of an arrow on the bow-string, the eye being compared to an arrow.



स्फुरद्गण्डाभोगप्रतिफलितताटङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
[1]यमारुह्य द्रुह्यत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रमथपतये सज्जितवते ॥ ५९ ॥

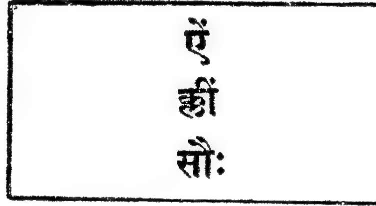
59. Sphurad-gaṇḍābhoga-pratiphalita-tāṭaṅka-yugalaṃ
catuś-cakraṃ manye tava mukham idaṃ manmatha-ratham ;
Yam āruhya druhyaty avani-ratham arkendu-caranaṃ
mahā-vīro māraḥ pramatha-pataye sajjitavate.

This face of Thine, with the pair of Tāṭaṅka-s (ear-ornaments) reflected on Thy

1 यमाश्रित्य.

glistening cheeks, I fancy to be the four-wheeled chariot of Manmatha, mounted on which, Māra, the valiant warrior that he is, confronts the Lord of the Pramatha (hosts) who (once) got ready (for battle, mounted on) the Earth-chariot with the Sun and the Moon as its wheels.

The comparison of the Devī's face to a four-wheeled chariot is realistic, the face being the body of the chariot, and the two Tāṭaṅka-s, ear-rings, suspended from the ear-lobes, and their reflected images cast on her cheeks forming the four chariot-wheels. The implication is that Manmatha, taking advantage of the beauty of the Devī's face, used it as his chariot and not only challenged the redoubtable field-marshal of the Pramatha-gaṇa-s, who using the Earth itself as his chariot, mounted on the Sun and the Moon as its wheels, once confronted the three Pura-s, but also vanquished him with the adventitious aid of the Devī's beauty. Kaivalyās'rama suggests that 'Ās'ritya' would be a better reading for 'Āruhya', remarking that it would be highly improper to conceive of Manmatha mounting on the Devī's countenance.



सरस्वत्याः सूक्तीरमृतलहरीकौशलहरीः
पिबन्त्याः शर्वाणि श्रवणचुलुकाभ्यामविरलम्[1] ।
चमत्कारश्लाघाचलितशिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते ॥ ६० ॥

60. Sarasvatyāḥ sūktīr amṛta-laharī-kaus'ala-harīḥ
pibantyāḥ s'arvāṇi s'ravaṇa-culukābhyām a-viralam;
Camatkāra-s'lāghā-calita-s'irasaḥ kuṇḍala-gaṇo
jhaṇat-kārais tāraiḥ prati-vacanam ācaṣṭa iva te.

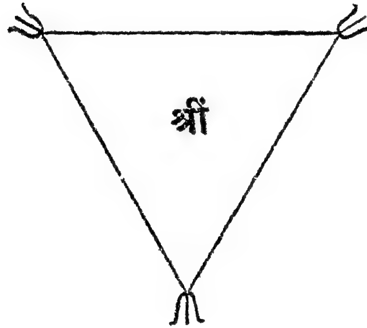
O Consort of S'arva! while Thou hast been continuously drinking in, with the hollow of Thine outstretched ears, the sweet words of the goddess Sarasvatī, which keep far in the background the flood of nectar, and been shaking Thy head by way of appreciating the merit (of the composition), Thy various ear-ornaments echo in unison, as it were, with loud chimes.

The sweet words of the goddess Sarasvatī—in praise of the Devī. The implication is that the goddess of learning, in her attempt to please her patron and win her approbation, had produced such an exquisitely beautiful composition, wherein she had risen to the exalted heights

[1] ०मविरतम्

of the art of Poesy, her own field, as to have wrung from the Devī an appreciation indicated by the involuntary shaking of her head; not merely that, but also the Devi's ear-ornaments, inanimate though they were, chimed in unison with their mistress's thoughts, as if touched by the description of their mistress's greatness.

Lakṣmī-dhara construes the stanza in a different manner altogether, taking the sweet words as coming from the mouth of the Devī herself, on hearing which Sarasvatī, the goddess of learning, is so much over-powered by their grace, as to express her approbation by shaking her head, when her ear-ornaments also chime in unison. Lakṣmī-dhara takes the last word 'Te' in the stanza as applying to 'Sūktīḥ', ignoring the proximity of the word, 'Sarasvatyāḥ', which immediately precedes it. While, therefore, the natural arrangement of the words in the stanza support our rendering given above, it must be admitted, in Lakṣmī-dhara's defence, that the very design of the author in describing the Devī from head to foot, in the latter part of the poem lends support to Lakṣmī-dhara's interpretation, as this stanza is ostensibly in praise of the 'Vāg-jharī', sweet flow of words of the Devī, and does not pertain to the



proficiency of Sarasvatī in her art, as it is not germane to the topic of this part of the poem. Adopting the same line of argument, it may be noted that the position, assumed by the other commentators and followed by us in our rendering, is strengthened, as the description by the poet of the Devī's shaking of her head in appreciation of Sarasvatī's Vāg-jharī comes within the design adopted by the author in the latter part of the poem, such description being only of the Devī's face.

असौ नासावंशस्तुहिनगिरिवंशध्वजपटि
त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ।
[1]वहन्नन्तर्मुक्ताः [2]शिशिरतरनिश्वासघटिताः
समृद्ध्या [3]यस्तासां बहिरपि च मुक्तामणिधरः ॥६१॥

61. Asau nāsā-vaṃs'as tuhina-giri-vaṃs'a-dhvaja-paṭī
tvadīyo nedīyaḥ phalatu phalam asmākam ucitam ;
Vahann antar muktāḥ s'is'ira-tara-nis'vāsa-ghaṭitāḥ
samṛddhyā yas tāsāṃ bahir api ca muktā-maṇi-dharaḥ.

O Flag of the staff (dynasty) of the snow-capped Mountain! may this, the bamboo of Thy nose, immediately bear us the cherished

[1] वहत्यन्त॰

[2] शिशिरकर॰

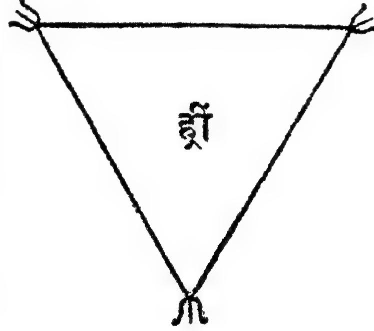
[3] यत्तासां.

fruit. Bearing in its (hollow) interior pearls, kept in their places by Thy very cool breath, it wears a pearl outside also, there being an abundance of them (pearls therein).

Flag—Here is a clever metaphorical reference made by the poet to the Devī, the daughter of Himavat, she being represented by implication as the flag conspicuously floating at the top of the dynasty of Himavat which is represented to be the bamboo-staff on which flag floats.

Staff—note the pun on the original word 'Vaṃśa', which means 'bamboo', as well as 'dynasty'. Here the Devī's nose is compared to the bamboo, which encloses a hollow within and which, according to the tradition obtaining among Saṃskṛt writers, is described as producing pearls. *The cherished fruit*—ostensibly the pearl of the bamboo, but really the Kaivalya sought from the Devī. The fact that the Devī's nose wears as an ornament a pearl outside, is taken advantage of by the poet, who represents it as one of the pearls in the hollow of the bamboo-like nose, cast by the exhaling breath of the Devī and forming an index, as it were, to the pearls inside. Lakṣmī-dhara adopts the following reading: "*Vahaty antar muktāḥ śiśira-kara-niśvāsa-galitaṃ samṛddhyā yat tāsāṃ bahir api ca muktā-maṇi-dharaḥ*", and takes '*Śiśirakara*' which means 'the Moon', as indicating the breath passing through the left (Iḍā) Nāḍī, wherein, according to Yoga-śāstra, the Moon functions. Then he construes

the compound word '*Muktā-maṇi-dharaḥ*' as '*Muktā-maṇiṃ dhṛtavān*', and not satisfied with this, suggests as a better reading, '*Muktā-maṇim adhāt*'. In that case the latter half would mean: "It bears pearls in its (hollow) interior and hence wears a pearl outside also, cast as it were by the lunar (left nostril) breath, there being an abundance of them (pearls therein)." Herein is reference to the South Indian custom of boring a hole through the left side of the nose of women, so as to attach an ornament with a pearl pendant.



प्रकृत्या ऽऽरक्तायास्तव सुदति दन्तच्छदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ।
[1]न बिम्बं [2]त्वद्बिम्बप्रतिफलनरागादरुणितं
तुलामध्यारोढुं कथमिव न लज्जेत[3] कलया ॥ ६२ ॥

[1] क्व बिम्बं.

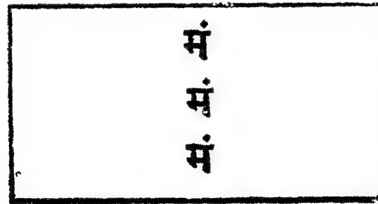
[2] तद्बिम्ब० ; द्विबिम्ब०

[3] विलज्जेत.

62. Prakṛtyā " raktāyās tava sudati dantac-chada-ruceh
pravakṣye sādṛśyaṃ janayatu phalaṃ vidruma-latā ;
Na bimbaṃ tvad-bimba-pratiphalana-rāgād aruṇitaṃ
tulām adhyāroḍhuṃ katham iva na lajjeta kalayā.

O (Goddess) with beautiful (rows of) teeth! I shall presently name what equals the lustre of Thy naturally red lips. Let the coral-creeper bear fruit. It is not the Bimba fruit. Having turned red because of the redness caused by the reflection of Thy form, how will it not feel ashamed to be weighed in the balance, even to the slightest extent ?

Having described the nose of the Devī, the poet next proceeds to describe her lips, but finds himself baffled in



calling to mind any object in nature, which, like the Devī's body, from head to foot, is of a naturally red colour and, at the same, time, has a part redder still, corresponding to her lips. In the first flush, he lands on the coral creeper, which is of a similar hue, root and branch, and as he could not conceive of any part of it

comparable to the Devī's lips, he fancies that, possibly, when the creeper bears fruit, the latter might be redder still and on that account resemble the Devī's lips. But as he has not heard of or seen the coral fruit, he pauses and is forced to say, 'Let the coral-creeper bear fruit'. Then he lights on the Bimba fruit, as an alternative, but has to reject that also, for the reasons stated in the stanza. The reading '*Dṛg-bimba-pratiphalana*' means, "caused by the reflection of the Sun (one of the Devī's eyes) thereon", the underlying idea being apparently that the Bimba fruit has its colour turned to red, only as it ripens under the influence of the Sun's rays; while the reading '*Tad-bimba, etc.*,' means "caused by the reflection of the lips themselves", the word 'Tad' indicating 'Dantac-chada', *i.e.*, lips. *How will it not feel ashamed, etc.*?—as the Bimba fruit does not make the slightest approach in point of colour to the Devī's lips, it is bound to feel ashamed at the very suggestion that it should stand such a comparison.

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणामासीदतिरसतया चञ्चुजडिमा ।
अतस्ते शीतांशोरमृतलहरीमम्लरुचयः[1]
पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया॥६३॥

63. Smita-jyotsnā-jālaṃ tava vadana-candrasya pibatāṃ
Cakorāṇām āsīd ati-rasatayā cañcu-jaḍimā ;

[1] ०माम्लरुचयः

Atas te s'itāṃs'or amṛta-laharīm amla-rucayaḥ
pibanti svac-chandaṃ nis'i nis'i bhṛs'aṃ kāñjika-dhiyā.

There was satiety in the beaks (reached), owing to excessive sweetness, by the Cakora birds drinking the moonlight-like smile on Thy moon-like face. Hence, eager to taste something sour, they freely drink, every night, ardently, the nectar flowing from the Moon, in the belief that it is gruel.

Something sour—by way of a change. *Gruel*—which resembles nectar in appearance.

ह्रीं

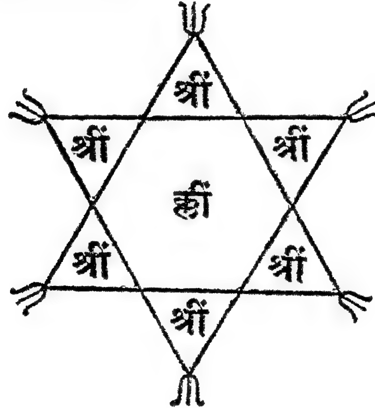
अविश्रान्तं पत्युर्गुणगणकथाऽऽम्रेडनजपा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा ।
यदग्रासीनायाः स्फटिकदृषदच्छच्छविमयी[1]
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा ॥ ६४ ॥

[1] ०च्छविरुचिः

64. A-viśrāntaṃ patyur guṇa-gaṇa-kathā-'mreḍana-japā
japā-puṣpac-chāyā tava janani jihvā jayati sā;
Yad-agrāsīnāyāḥ sphaṭika-dṛṣad-acchac-c h a v i-mayī
sarasvatyā mūrtiḥ pariṇamati māṇikya-vapuṣā.

O Mother! glory to that tongue of Thine, which is of the colour of the Japā flower, and which unceasingly mutters prayers, reiterating the glorious achievements of Thy Lord, while the crystal-like, bright-white body of Sarasvatī seated at the tip (of Thy tongue) gets transformed into a ruby.

Ruby—as a result of the piece of crystal being set off against a red background.



रणे जित्वा [1]दैत्यानपहृतशिरस्त्रैः कवचिभि-
निर्वृत्तैश्चण्डांशत्रिपुरहरनिर्माल्यविमुखैः ।
विशाखेन्द्रोपेन्द्रैः [2]शशिविशदकर्पूरशकला
[3]विलीयन्ते मातस्तव वदनताम्बूलकबलाः ॥ ६५ ॥

65. Raṇe jitvā daityān apahṛta-s'iras-traiḥ kavacibhir
nivṛttais' candāṃs'a-tri-pura-hara-n i r m ā l y a-vimukhaiḥ ;
Vis'ākhendropendraiḥ s'as'i-vis'ada-karpūra-s'akalā
vilīyante mātas tava vadana-tāmbūla-kabalāḥ.

O Mother! the (chewed) betel-and-nut (mixed) with the powder of refined camphor radiant like the Moon, (spit) off Thy mouth, is eagerly set upon by Vis'ākha, Indra and Upendra, on their return after vanquishing the Daitya-s in battle, with their head-gear doffed and clad in armour, having given up the offal of Tri-pura-hara as falling to the share of Caṇḍa.

Vis'ākha—Skanda, the commander-in-chief of the celestial army. *Upendra*—Viṣṇu. *Caṇḍa*—a devotee

[1] दैत्यानुपहृत॰
[2] शशिशिशिर॰
[3] विलिप्यन्ते ; विलुप्यन्ते.

of Siva, worshipped as one of the Pañca-mūrti-s in S'iva shrines, whose privilege it is to claim as his the Nirmālya, what is thrown off, by his Lord. Skanda and his lieutenants, returning victorious from the battle-field, are represented here as sharing among themselves the chewed betel, nut and refined camphor spat out of the Devī's mouth, viewing it as a worthy meed for their trouble, after giving up to Caṇḍa the undisputed ownership of S'iva's offal. The doffing of the head-gear is by way of showing their veneration for the Devī.



विपञ्च्या गायन्ती विविधमपदानं पुररिपो-[1]

स्त्वया ऽऽरब्धे वक्तुं चलितशिरसा[2] साधुवचने ।

तदीयैर्माधुर्यैरपलपिततन्त्रीकलरवां

निजां वीणां वाणी निचुलयति चोलेन निभृतम् ॥ ६६ ॥

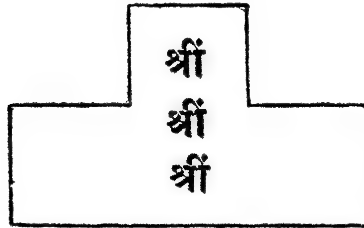
[1] पशुपते.

[2] स्खलितवचसा ; ललितवचसा.

66. Vıpañcyā gāyantī vividham apadānaṃ pura-rıpos
tvayā ''rabdhe vaktu calita-s'irasā sâdhu-vacane ;
Tadīyair mādhuryair apalapita-tantrī-kala-ravāṃ
nijāṃ vīṇāṃ vāṇī niculayatı colena nibhṛtam.

Vāṇī, rendering upon the harp (songs recounting) the various past achievements of Pura-ripu, quietly covers with its sheath her own instrument, the sweet notes of whose strings being far excelled by the soft melody of the words of praise with which Thou beganest, shaking Thy head, to applaud (her rendering).

Vāṇī—Sarasvatī. the Goddess of Learning. *Pura-ripu*—Lord S'ıva. The sweet music of the Devi's words so far excelled the melodious notes produced by the delicate touches of Sarasvatī on her harp, that the latter, so well reputed as the finest player



on the harp, the instrument ever associated with her name, quietly laid it aside and began to cover it with its sheath, as there was little chance of her makıng the

feeblest approach even with her instrument to the Devi's melodious voice.

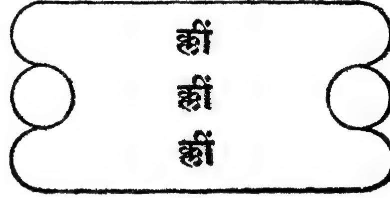
करग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहुरधरपानाकुलतया ।
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूमस्तव [1]चिबुकमौपम्यरहितम् ॥ ६७ ॥

67. Karāgrena spr̥ṣṭaṃ tuhina-girinā vatsalatayā
gīrīs'enodastaṃ muhur adhara-pānākulatayā ,
Kara-grāhyaṃ s'aṃbhor mukha-mukura-vr̥ntaṃ giri-sute
kathaṃ-kāraṃ brūmas tava cibukam aupamya-rahitam.

O Daughter of the Mountain! in what manner shall we describe Thy chin, touched by Hima-vat with the tips of his fingers by way of showing his affection towards his child, raised often and often by the Lord of the Mount (Kailāsa) with eagerness to implant a kiss, fit to be fondly handled by S'aṃbhu; matchless and forming the base of Thy mirror-like face ?

[1] चुबुक०

This stanza describes the chin of the Devī.



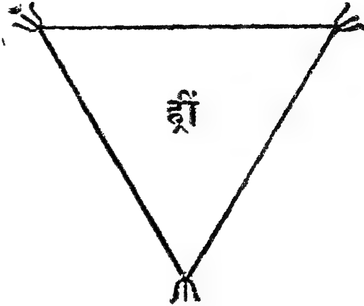
भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनालश्रियमियम् ।
स्वतः श्वेता कालागुरुबहुलजम्बालमलिना
मृणालीलालित्यं वहति यदधो[1] हारलतिका ॥ ६८ ॥

68. Bhujās'leṣān nityaṃ pura-damayituḥ kaṇṭaka-vatī
tava grīvā dhatte mukha-kamala-nāla-s'riyam iyam ;
Svataḥ s'vetā kālāguru-bahula-jambāla-malinā
mṛṇālī-lālityaṃ vahati yad-adho hāra-latikā.

This neck of Thine, horripilated often owing to the embrace of the vanquisher of the (three) Pura-s, assumes the aspect of the stalk Thy lotus-like face, for the reason that the pearl-necklace (worn) thereunder, itself white, but rendered dark owing to the profuse application of the black mud-like Aguru-paste, attains the beauty of the tender part of the lotus-stalk.

[1] यदहो.

The Devī's face is the lotus, her horripilated neck is its stalk covered with horny processes, and the pearl necklace with the dark Aguru-paste is the tender part of the stalk embedded in the mud.



गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे
[1]विवाहव्यानद्धप्रगुणगुणसंख्याप्रतिभुवः ।
विराजन्ते नानाविधमधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ ६९ ॥

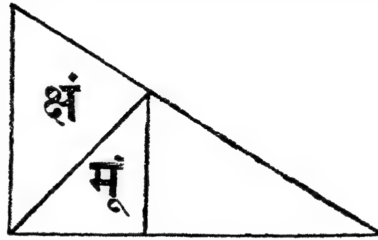
69. Gale rekhās tisro gati-gamaka-gītaika-nipune
vivāha-vyānaddha-praguna-guna-saṃkhyā-prati-bhuvaḥ ;
Virājante nānā-vidha-madhura-rāgākara-bhuvāṃ
trayānāṃ grāmānāṃ sthiti-niyama-sīmāna iva te.

O unique Demonstrator of procedure, undulations and song! on Thy neck shine forth three lines, as though denoting the number of

[1] ०नद्धत्रिगुण०

strings made of twisted threads auspiciously tied (round the neck) during (Thy) marriage forming as it were the boundaries demarcating the positions of the three Grāma-s, which constitute the treasure-mine of the various kinds of melodious modes of Music.

Procedure—differentiated as Mārga and Des'ī, according to the Science of Music; the former is the original type known as Brahma-gītā, adopted when music came into vogue, while the latter represents the types adopted in the different Des'a-s or parts of the country. *Undulations*—due to variations in the modulation. *Song*—words set to music, *i.e.*, musical compositions. *Grāma-s*—musical scales, known as Ṣaḍja-, Madhyama- and Gāṃ-dhāra-grāma-s, according as they commence from Ṣaḍja-, Madhyama- and Gāndhāra-svaras. The last Grāma is not in vogue in our world, while the second is recognized by some old writers to have been in vogue in their days. It is not, however, recognized nowadays by modern exponents, such as Veṅkaṭa-makhin. Evidently all the three are known to celestial Music. Kaivalyās'rama makes mention of the Pañcama-grāma in the place of the Gāndhāra-grāma.



मृणालीमृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ।
नखेभ्यः [1]संत्रस्यन्प्रथममथनादन्धकरिपो-
श्चतुर्णां शीर्षाणां[2] सममभयहस्तार्पणधिया ॥ ७० ॥

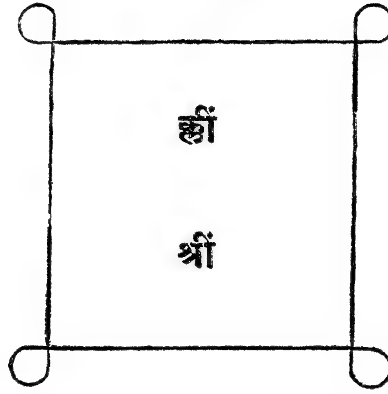
70. Mṛṇālī-mṛdvīnām tava bhuja-latānām catasṛṇām
caturbhiḥ saundaryam sarasi-ja-bhavaḥ stauti vadanaiḥ :
Nakhebhyaḥ s a ṃ t r a s y a n prathama-mathanād andhaka-ripoś
caturṇām śīrṣāṇām samam abhaya-hastārpaṇa-dhiyā.

The lotus-born (Brahman) praises the beauty of Thy four creeper-like arms, with his four faces, afraid of the nails of the enemy of Andhaka, one of their fellows (the fifth head) having been once chopped off, in the belief that (the Devī's arms) would vouchsafe safety to his four (remaining) heads at the same time.

Afraid of—and therefore seeking the Devī's grace, so as to ward off a similar contingency. *The enemy of*

1 ०प्रथमदमना०
2 वक्त्राणां.

Andhaka—S'iva. The allusion is to the chopping off of the fifth head of Brahman by Parama-s'iva. The story goes that Brahman had originally five heads like Parama-s'iva and was vaunting, on that account, to have attained equality with the latter. Hence, to teach him a salutary lesson, Parama-s'iva punished him thus and deprived him, once for all of the reason for such vainglory.



नखानामुद्द्योतैर्नवनलिनरागं विहसतां
करणां ते कान्तिं कथय कथयामः कथमुमे ।
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मीचरणतललाक्षाऽरुणदलम्[1] ॥ ७१ ॥

71. Nakhānām uddyotair nava-nalina-rāgaṃ vihasatām
karāṇāṃ te kāntiṃ kathaya kathayāmaḥ katham ume :
Kayācid vā sāmyaṃ bhajatu kalayā hanta kamalaṃ
yadi krīḍal-lakṣmī-caraṇa-tala-lākṣā-'ruṇa-dalam.

[1] ०लाक्षारसचणम्.

O Umā! how shall we characterize the splendour of Thy hands which, with the lustre of their finger-nails, throw into the background the bright hue of the newly bloomed lotus? Pray tell us. In case the lotus (has) its petals turned red (from contact) with the lac-dye on the soles of Lakṣmī's feet playing upon it, then, by all means, let it (the lotus) somewhat resemble (Thy hands), as it cannot be helped.

The underlying idea is that there is nothing comparable to the splendour of the Devī's hands, and if at all an approach is made to it by any thing, it is by the lotus flower. Even that is due to its having derived its hue from the lac-dye on Lakṣmī's feet playing upon it.

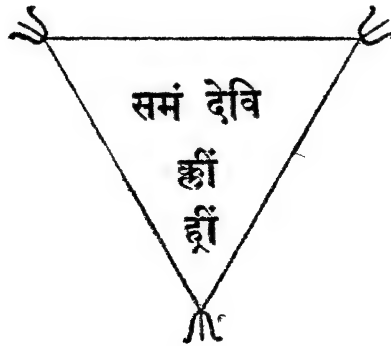


समं देवि स्कन्दद्विपवदनपीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्नुतमुखम् ।
यदालोक्याशङ्काऽऽकुलितहृदयो हासजनकः
स्वकुम्भौ हेरम्बः परिमृशति हस्तेन झटिति ॥ ७२ ॥

72. Samaṃ devi skanda-dvipa-vadana-pītaṃ stana-yugaṃ
tavedaṃ naḥ khedaṃ haratu satataṃ prasnuta-mukham ;
Yad ālokyāśaṅkā-''kulita-hṛdayo hāsa-janakaḥ
sva-kumbhau herambaḥ parimṛśati hastena jhaṭ-iti.

O Goddess! may Thy breasts, ever flowing with milk and sucked simultaneously by Skanda and Dvipa-vadana—on seeing which Heramba, his mind distracted with doubt, suddenly touches his own pair of frontal globes with his hand, creating laughter—drive away our misery.

Dvipa-vadana—the elephant-faced, *i.e.*, Gaṇeśa. *Heramba*—is also Gaṇeśa. *Doubt*—as to whether he was sucking from the frontal globes of his own head or from his mother's breast. The confusion is due to the close similarity between the two pairs, to express which he scratches his head with his hand.



अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ[1]
न संदेहस्पन्दो नगपतिपताके मनसि नः ।
पिबन्तौ तौ यस्माद्विदितवधूसंगमरसौ[2]
कुमारावद्यापि द्विरदवदनक्रौञ्चदलनौ ॥ ७३ ॥

73. Amū te vakṣo-jāv amṛta-rasa-māṇikya-kutupau
na saṃdeha-spando naga-pati-patāke manasi naḥ .
Pibantau tau yasmād a-vidita-vadhū-saṃgama-rasau
kumārāv adyāpi dvi-rada-vadana-krauñca-dalanau.

O Emblem of the Lord of the Mountains! These two breasts of Thine are verily containers (chiselled out) of ruby and filled with nectar. There is not even the slightest doubt in our minds (about this). As Dvi-rada-vadana and Krauñca-dalana who drink (out of the two) are innocent of copulative pleasure, they are, even to-day, children.

Dvi-rada-vadana—Ganes'a. *Krauñca-dalana*—the breaker of Krauñcādri, *i.e.*, Skanda. *Are, even to-day, children*—as both Gaṇes'a and Skanda, though long past

1 ०माणिक्यकलशौ.
2 ०वधूसङ्गरसिकौ.

the age of childhood, are ever in the enjoyment of the Bliss of the Brahman, the idea of copulative pleasure does not at all enter their minds, even though they are ever in the company of Siddhi-lakṣmī and Deva-senā, their respective consorts, and as such are verily children even to-day, being innocent of the worldly pleasure so often associated with the company of women.



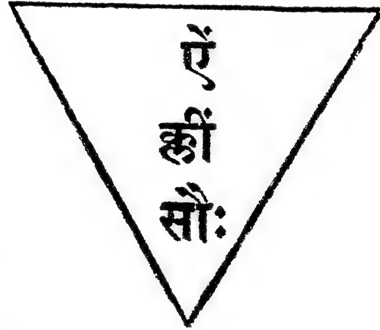
वहत्यम्ब स्तम्बेरमदनुजकुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम् ।
कुचाभोगो बिम्बाधररुचिभिरन्तः शबलितां
प्रतापव्यामिश्रां पुरदमयितुः[1] कीर्तिमिव ते ॥ ७४ ॥

74. Vahaty amba stambe-rama-ḍanu-ja-kumbha-prakṛtibhiḥ
samārabdhāṃ muktā-maṇbhir amalāṃ hāra-latikām :
Kucābhogo bimbādhara-rucibhir antaḥ s'abalitāṃ
pratāpa-vyāmis'rāṃ pura-damayituḥ kīrttim iva te.

[1] पुरविजयिनः

O. Mother! the region of Thy breasts wears a creeper-like lucid garland, strung with pearls from the skull of Stambe-rama-danu-ja, its natural lustre variegated with the reflected lustre of Thy Bimba lips, (thus) resembling the fame of the vanquisher of the (three) Pura-s intermixed with his valour.

Skull of Stambe-rama-danu-ja—*i.e.*, of Gajāsura, a demon in the form of an elephant, said to have been vanquished by S'iva, who, to mark his victory over him, wore his hide as a garment. Pearls of various colours, according to tradition, are said to be found in the skull of an elephant, the hollow of a bamboo, the hood of a snake, the cloud, the sugar-cane and the pearl-oyster. The pearls obtained from the skull of Gajāsura are worn by the Devī as a trophy round her neck. Again, fame is described by poets as of a white colour and valour as of a red colour. Hence the comparison between the pearl-necklace of the Devī tinged with the red lustre of her lips and the fame and valour of her Lord.



तव स्तन्यं मन्ये धरणिधरकन्ये[1] हृदयतः
पयःपारावारः परिवहति सारस्वत इव[2] ।
दयावत्या दत्तं द्रविडशिशुरास्वाद्य तव यत्
कवीनां प्रौढानामजनि कमनीयः कवयिता ॥ ७५ ॥

75. Tava stanyam manye dharaṇi-dhara-kanye hṛdayataḥ
payaḥ-pārāvāraḥ parivahatı sārasvata iva ;
Dayā-vatyā dattaṃ dravida-s'is'ur asvādya tava yat
kavīnāṃ prauḍhānām ajani kamanīyaḥ kavayitā.

O Daughter of the Mountain! I fancy that the ocean of the milk of poesy rising out of Thy heart verily causes the milk of Thy breasts to flow, on swallowing which (milk) given by Thee with grace, the Dravidian child became the poet-laureate among great poets.

Thy heart—the Devi's heart is here represented to contain the ocean of the milk of poesy, which ebbs and flows there. During spring-tide the milk of poesy overflows and mixes with the milk of her breasts. No wonder that the Dravidian child, nursed on such milk coupled with the Devi's grace, developed poetic talent of a high order.

[1] तुहिनगिरिकन्ये.
[2] सारस्वतमिव.

Regarding the identity of the Infant Prodigy, the Dravida-s'is'u here referred to, there are various versions. Lakṣmī-dhara, Kaivalyās'rama and others maintain that the reference is to S'aṃkara-bhagavat-pāda himself. The story is, according to Kaivalyās'rama, as follows: S'aṃkarā's father, who was a pious devotee of the Devī, would never fail to visit the local temple every day and, after bathing the Devi with milk and making Pūjā, was in the habit of returning home with a small quantity of Nirmālya milk on which his little child was fed every day. When he had to be temporarily absent from his village, he left instructions with his wife that the Pūjā should be performed by her as usual during his absence. She was carrying out her husband's mandate, but as she had to keep aloof during her menstrual period, she directed her child, the infant S'aṃkara, to go to the temple and perform Pūjā in her stead. The child, in his simplicity, was under the impression that the milk was intended to be drunk by the Devī and felt surprised that the Devī would not partake of it. When at the importunity of the child, the Devi drank all the milk, he burst into tears and called upon her to return to him the usual quantity intended for his use. The Devī, out of compassion, suckled the child, whereupon it burst into rhapsodies of praise and returned home, singing songs which automatically came out of his mouth. Just then the child's father returned from his journey and greeted him with inexpressible joy. The Devī soon appeared to the father in a dream and prophesied a remarkable career for the child blessed by her breast-feeding.

Kāmes'vara-sūri, after narrating the above, gives another version of it, adding that that version was current at Kāñcī and its neighbourhood in his days, In this version the father, who is very poor, is out on his begging excursion, while the mother is away fetching water from the river, and the child, suddenly waking in his cradle, cries for milk. Pārvatī and Parames'vara, who happen just then to pass that way in their Ākās'a-yāna, hear the appealing cries of the infant and hie thither, when Pārvati takes the child in her arms and suckles him out of compassion. The rest of the story is the same as the previous one.

There is yet another account given in the Malaiyālam edition of Saundarya-laharī by Kaṇṭiyūr Mahā-deva S'āstrin, in his commentary on the forty-first stanza, *i.e.*, the last of the Ānanda-laharī portion. According to this version, the entire work was of a Siddha of the name of Draviḍa-s'is'u, who had it inscribed on the slopes of Mount Kailāsa, and when S'aṃkara-bhagavat-pāda paid a visit to the Mount as a pilgrim and was reading the work, the Devī called the attention of the Siddha thereto and commanded him to wipe off the work as it contained profound secrets not to be revealed to mortals. Even before the Siddha carried out the said command, S'aṃkara was able to commit to memory forty-one stanzas at random out of the hundred. Before he could memorize the rest, the entire work had been cleanly wiped off by the Siddha. On his return home S'aṃkara wrote out from memory the forty-one stanzas, which now form the first part of the work, and composed the other

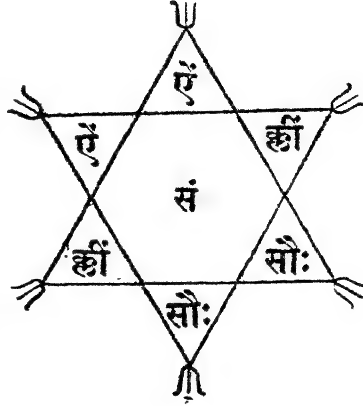
stanzas requisite to make up the one hundred. The difference in the style and theme between the two parts is given out as a reason for credence being attached to this story of the authorship of the work. Draviḍa-s'is'u's marvellous powers of word-portraiture are ascribed in this story to his having been fed on the Devī's milk. Mahā-deva S'āstrin gives this story for what it is worth and does not express any opinion of his own on its authenticity.

Another commentator, the author of Sudhā-vidyotinī, says that the Dramiḍa-s'is'u referred to is one Pravara-sena, son of Dramiḍa, a Kṣattriya prince of the Dramiḍa country. This commentator, whose name cannot be traced, says that he is the son of Pravara-sena and claims that the account given by him is authentic, as it is based on the direct testimony of the Dramiḍa-s'is'u himself, *i.e.*, his father, the child of Dramiḍa. The story is that Dramiḍa, as soon as Pravara-sena was born, was advised by his minister S'uka that the birth of the son was an evil portent for his family, and should the child be allowed to survive, he would lose his kingdom. The king ordered his men to abandon the child in the neighbouring hill-tracts. A tiger carried the child to its cavern and left him at its mouth taking him to be a bundle of gems. The child soon became reminiscent of his Yogic powers acquired during his previous birth and began to praise the Devi, who, taking pity on the child, nursed him. Some time thereafter the child was rescued by a party of hunters and restored to the throne.

Yet others look upon S'rī Jñāna-sambandha as the Dravida-s'is'u. This is one of the four reputed Tamil Saints, (the others being Appa, Sundara, and Māṇikya-vācaka) who are the authors of several hymns in praise of S'iva, and are almost deified throughout the Tamil country. S'rī Jñāna-sambandha is said to be a native of Shīyāli. His father, S'iva-pāda-hṛdaya, and his mother, Bhaga-vatī, were pious Brāhmaṇa-s, ever devoted to the worship of the God presiding over the local S'iva temple. By the Lord's grace a child was born to them after a long penance. One day, when this child was about three years old, he was taken to the temple-tank by S'iva-pāda-hṛdaya, who leaving him on the Ghat, went to bathe in the tank. The child, left alone in an unfamiliar environment, soon began to cry, calling out "Mother! Father!" This touched the heart of the Lord S'iva of the temple, who at once asked his spouse to take the child and feed him with her milk. The child was soon appeased and stood there with milk flowing out of his mouth. On noticing this, the father, who returned after bathing, questioned him as to who had suckled him. Whereupon the child burst forth with a song in praise of S'iva, and became later in life one of the recognized bards of Tamil Hymns. S'rī Jñāna-sambandha is said to have flourished about twelve centuries ago and was hence possibly a contemporary of S'aṃkara-bhagavat-pāda.

It has to be noted, however, that the two stories narrated here, which have a direct bearing on S'aṃkara-bhagavat-pāda as the Dravida-s'is'u, are not borne out by any accounts of S'rī S'aṃkārācārya's life and times,

and the fact that S'aṃkārācārya would not have given such a high testimonial to himself as indicated by the last line of the stanza, but would probably have couched a reference to his capacity as a poet in much milder language, militates against the position taken by Lakṣmi-dhara and others.



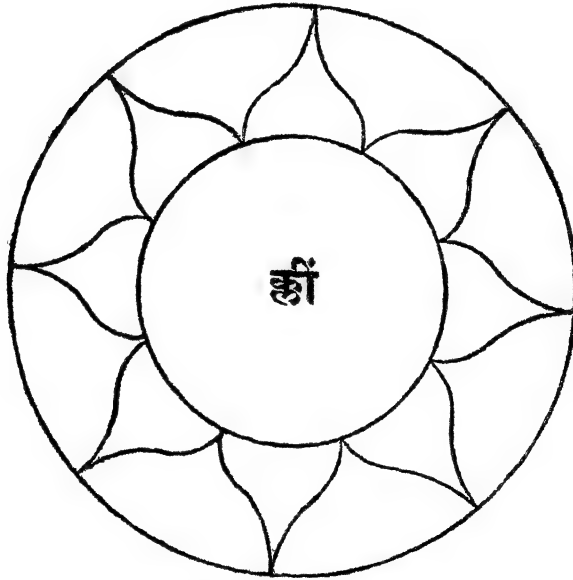
हरक्रोधज्वालाऽऽवलिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः ।
समुत्तस्थौ तस्मादचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति ॥ ७६ ॥

76. Hara-krodha-jvālā-"valibhir avalīdhena vapuṣā
gabhīre te nābhī-sarasi kṛta-saṅgo manasi-jaḥ ;
Samuttasthau tasmād acala-tanaye dhūma-latikā
janas tāṃ jānīte tava janani romāvalir iti.

O Daughter of the Mountain! Manasi-ja drowned himself in the tank of Thy navel with his body enveloped in the flames caused by Hara's anger. Thence rose a creeper-like

(column of) smoke. O Mother! the world takes it to be the line of down (above Thy navel).

Manasi-ja—Manmatha, the god of love. Here the popular notion that flame, when quenched, will send up smoke, is effectively made use of by the poet. The allusion is to the burning of Manmatha by Hara, when the former tried to rouse the passion of the latter.



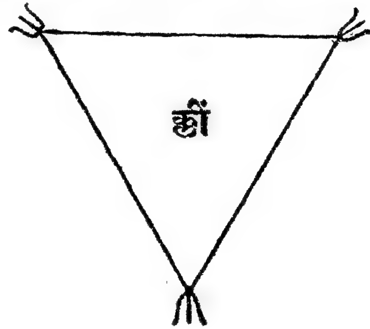
यदेतत्कालिन्दीतनुतरतरङ्गाकृति शिवे
कृशे मध्ये किंचिज्जननि तव तद्भाति सुधियाम् ।

विमर्दादन्योऽन्यं कुचकलशयोरन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम् ॥ ७७ ॥

77. Yad etat kālindī-tanu-tara-taraṅgākṛti s'ive
kṛs'e madhye kiṃ cij janani tava tad bhāti sudhiyām.
Vimardād anyo'nyaṃ kuca-kalas'ayor antara-gataṃ
tanū-bhūtaṃ vyoma pravis'ad iva nābhiṃ kuhariṇīṃ.

O Spouse of S'iva, Mother (mine)! this something, assuming the form of the ripples of Kālindī on Thy slim waist, appears to the enlightened (to be) the attenuated Ether intervening the two pot-like breasts, entering the hole of Thy navel, owing to the pressing against each of the two (breasts).

Something—the Romāvalī. *Kālindī*—the daughter of Mount Kalinda, *i.e.*, the Jumna, whose water is represented to be of a dark colour. *Ether*—is also represented as dark in colour. This stanza also describes the Romāvalī of the Devī. The Ether, when pressed, is represented as seeking shelter in the navel.



स्थिरो गङ्गाऽऽवर्तः स्तनमुकुलरोमावलिलता-
[1]निजावालं कुण्डं कुसुमशरतेजोहुतभुजः ।
रतेर्लीलाऽगारं किमपि तव नाभिर्गिरिसुते[2]
बिलद्वारं सिद्धेर्गिरिशनयनानां विजयते ॥ ७८ ॥

78. Sthiro gaṅgā-''vartaḥ stana-mukula-romāvali-latā-
nijāvālam kuṇḍaṃ kusuma-s'ara-tejo-huta-bhujaḥ ;
Rater līlā-'gāraṃ kim api tava nābhir giri-sute
bila-dvāram siddher giri-s'a-nayanānāṃ vijayate.

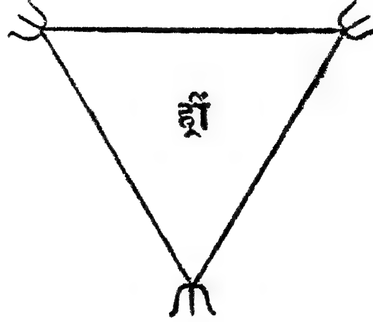
O Daughter of the Mountain ! all glory to Thy navel (which may be characterized) in some such way (as) a motionless eddy of the Ganges ; a trench for the growth of the creeper of the line of down, with the breasts as buds ; the pit for maintaining the sacrificial Fire of the prowess of the flower-arrowed (Kusuma-s'ara) ; the pleasure-bower of Rati ; the mouth of the cavern for the attainment (of Yoga) by Giri-s'a's eyes !

This stanza gives a description of the Devī's navel, as assuming various aspects. *Kusuma-s'ara*—literally, the

[1] कलावालं.

[2] नाभीति गिरिजे.

flower-arrowed, *i.e.*, Manmatha, the god of love. *Mouth of the cavern*—Yogin-s resort to secluded spots such as caverns of hills for practising Yoga and thereby attaining Bliss. The Devi's navel is compared to such a spot, resting in which, the eyes of Giri-s'a (as so many Yogin-s) seek to attain Bliss.



निसर्गक्षीणस्य स्तनतटभरेण क्लमजुषो
नमन्मूर्तेर्नाभौ[1] वलिषु च शनैस्त्रुट्यत इव ।
चिरं ते मध्यस्य त्रुटिततटिनीतीरतरुणा
समावस्थस्थेम्नो भवतु कुशलं शैलतनये ॥ ७९ ॥

79. Nisarga-kṣīṇasya stana-taṭa-bhareṇa krama-juṣo
naman-mūrter nābhan valiṣu ca s'anais truṭyata iva ;
Ciram te madhyasya truṭita-taṭinī-tīra-taruṇā
Samāvastha-sthemno bhavatu kus'alaṃ s'aila-tanaye.

O Daughter of the Mountain ! may safety be vouchsafed to Thy waist, which is by

[1] ०र्नारीतिलक शनकै० ; ०र्नाभीवलिषु शनकै०

nature slim, which is in form as if about to give way in the region of the navel and the folds, and whose firmness is akin to that of a tree standing on the fragile bank of a river.

Fragile bank—likely to give way at any moment, carrying the tree thereon along with it. The condition of the Devi's waist is similarly precarious, as it might apparently give way (owing to the weight of the two breasts above) at its weak spots. *viz.*, the navel and the folds. The optative form is significant, as the votary finds no one directly to appeal to.



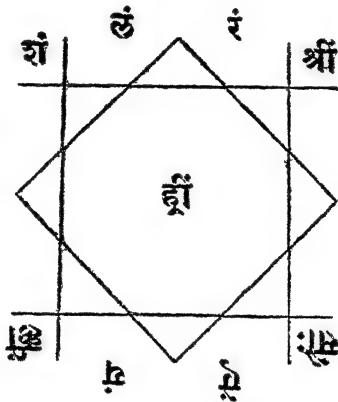
कुचौ सद्यःस्विद्यत्तटघटिककूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता ।
तव त्रातुं [1]भङ्गादलमिति वलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलीवल्लिभिरिव ॥ ८० ॥

[1] भङ्गादुदरमवलग्नं.

80. Kucau sadyaḥ-svidyat-tata-ghaṭita-kūrpāsa-bhidurau
kaṣantan dor-mūle kanaka-kalaśābhau kalayatā .
Tava trātuṃ bhaṅgād alam iti valagnaṃ tanu-bhuvā
tridhā naddhaṃ devi tri-vali lavalī-valibhir iva.

O Goddess! Thy three-folded waist has been bound, as it were, by Tanu-bhū, three times over with the Lavalī-creeper, with a view to save it from breaking, he having caused Thy two breasts, which resemble pots of gold, to burst the garment covering their sides perspiring at that moment and to rub against the armpits.

Tanu-bhū—Manmatha, the god of love. *Lavalī*—a wild creeper known for its enduring qualities. *To burst*—as a result of the surging passion. *Armpits*—encroaching upon them owing to increase in size.



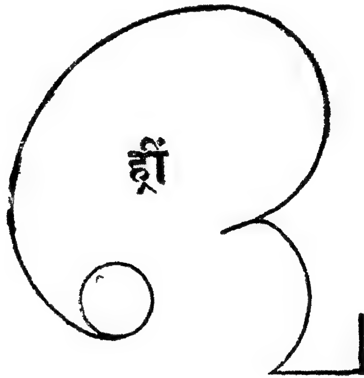
गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजा-
न्नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे ।

अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं
नितम्बप्राग्भारः स्थगयति लघुत्वं नयति च ॥ ८१ ॥

81. Gurutvaṃ vistāraṃ kṣiti-dhara-patiḥ pārvati nijān
nitambād ācchidya tvayi harana-rūpeṇa nidadhe;
Atas te vistīrṇo gurur ayam as'eṣāṃ vasu-matīṃ
nitamba-prāg-bhāraḥ sthagayati laghutvaṃ nay-
ati ca.

O Pārvatī! the King of the Mountains bestowed on Thee, by way of dowry, heaviness and vastness taken out of his flanks. Hence these, Thy prodigious hips, being (both) broad and heavy, hide from view the entire terrestrial world and make it light as well.

The king of the mountains—Himavat, the Devī's father. *Hide from view*—throw into the background.



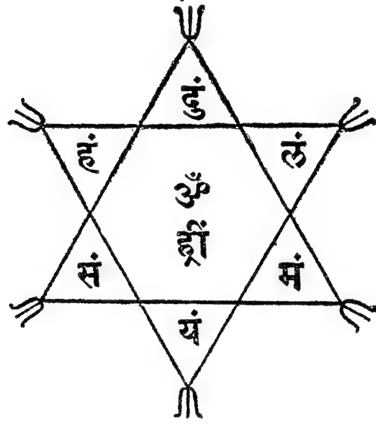
करीन्द्राणां [1]शुण्डाः कनककदलीकाण्डपटली-
मुभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवती[2] ।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
[3]विजिग्ये जानुभ्यां विबुधकरिकुम्भद्वयमपि[4] ॥ ८२ ॥

82. Karīndrāṇāṃ s'uṇḍāḥ kanaka-kadalī-kāṇḍa-paṭalīm
ubhābhyām ūrubhyām ubhayam api nirjitya bhavatī ;
Su-vṛttābhyāṃ patyuḥ praṇati-kaṭhinābhyāṃ giri-sute
vijigye jānubhyāṃ vibudha-kari-kumbha-dvayam api.

O Daughter of the Mountain ! having surpassed alike the trunks of lordly elephants and the clusters of golden plantain-stumps with Thy two thighs, Thou hast likewise surpassed the pair of frontal globes of the divine elephant with Thy pair of perfectly round knees, hardened by (constant) prostration before Thy Lord.

1 शुण्डान्.
2 भवति.
3 विधिज्ञे.
4 ०द्वयमसि.

The divine elephant—Airāvata, Indra's elephant. It is usual to compare the thighs of a woman to the trunk of an elephant as well as to the stump of a plantain tree.



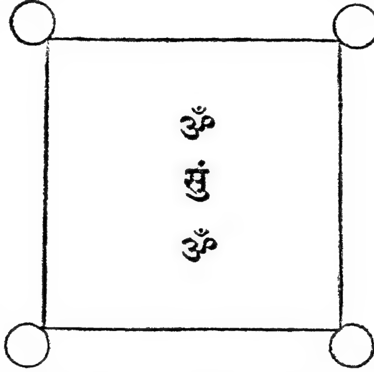
पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढमकृत ।
यदग्रे दृश्यन्ते दश शरफलाः पादयुगली-
नखाग्रच्छद्मानः सुरमकुटशाणैकनिशिताः[1] ॥ ८३ ॥

83. Parājetuṃ rudraṃ dvi-guṇa-s'ara-garbhau giri-sute
nișaṅgau jaṅghe te viṣama-vis'ikho bāḍham akṛta ;
Yad-agre dṛs'yante das'a s'ara-phalāḥ pāda-yugalī-
nakhāgrac-čhadmānaḥ sura-makuṭa-s'āṇaika-nis'itāḥ.

[1] ०शाणौघनिशिता.

O Daughter of the Mountain! to vanquish Rudra (in battle) Viṣama-vis'ikha has forsooth turned Thy two shanks into two quivers, encasing twice the number of arrows, and over their crests are revealed the ten arrow-heads in the form of toe-nails on Thy pair of feet, exclusively sharpened over the whet-stones of the crowns of the gods.

Viṣama-vis'ikha—literally one having an odd number of arrows, *viz.*, five, *i.e.*, Manmatha, the god of love. *Twice the number*—*viz.*, ten, each toe-nail being compared to an arrow-head, protruding from the quiver. *Whet-stones*—the crowns of the gods, as they come into contact with the Devī's feet, while they prostrate themselves before her, are so many whet-stones.

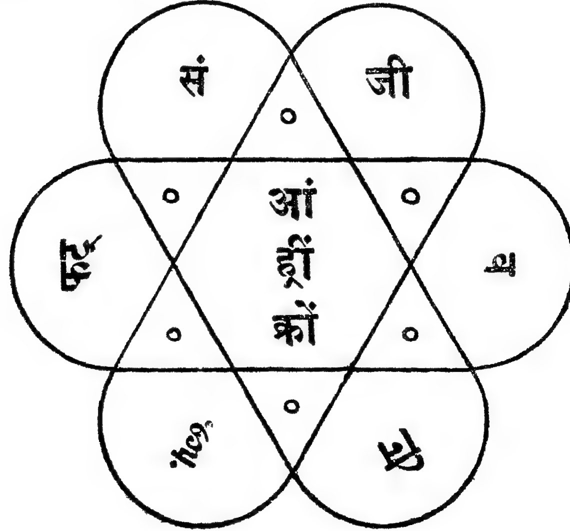


श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ ।
ययोः पाद्यं पाथः पशुपतिजटाजूटतटिनी
ययोर्लाक्षालक्ष्मीररुणहरिचूडामणिरुचिः ॥ ८४ ॥

84. S'rutīnāṃ mūrdhāno dadhati tava yau s'ekharatayā
mamāpy etau mātaḥ s'irasi dayayā dhehi caraṇau;
Yayoḥ pādyaṃ pāthaḥ pas'u-pati-jaṭā-jūṭa-taṭinī
yayor lākṣā-lakṣmīr aruṇa-hari-cūḍā-maṇi-rucıḥ.

O Mother! pray place those feet of Thine, in the plenitude of Thy mercy, on my head, feet which the foremost parts of the Veda-s wear as a crest-bud, the water washing which (feet) forms the river (Ganges) flowing over the matted-hair of Pas'u-pati, and the beautiful lac-dye over which (feet) is the lustre of the red crest-jewel of Hari.

The sanctity, as well as the beauty of the Devī's feet, is described here.



नमोवाकं ब्रूमो नयनरमणीयाय पदयो-
स्तवास्मै द्वन्द्वाय स्फुटरुचिरसालक्तकवते ।
असूयत्यत्यन्तं[1] यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे ॥ ८५ ॥

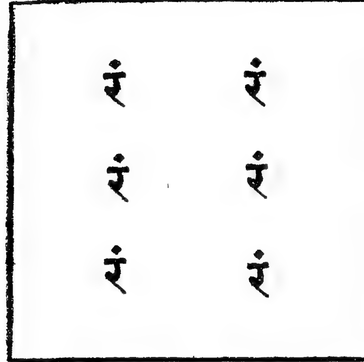
85. Namo-vākaṃ brūmo nayana-ramaṇīyāya padayos
tavāsmai dvandvāya sphuṭa-ruci-rasālaktaka-vate;
Asūyaty atyantaṃ yad-abhihananāya spṛhayate
pas'ūnām is'ānaḥ pramada-vana-kaṅkeli-tarave.

Our salutations we respectfully tender to this Thy pair of feet, ravishingly beautiful, distinctly bright with the lac-dye freshly painted over them. The Lord of Pas'u-s grows extremely jealous of the Kaṅkeli tree in (Thy) pleasure-garden, which ardently aspires to be kicked by them (Thy pair of feet).

Jealous of the Kaṅkeli—the Kaṅkeli is a tree which, according to tradition, when barren, blossoms only when kicked by the tender feet of women of the highest class, known as Padminī-s. S'iva is represented here as

[1] ०त्यत्यर्थं.

envying the barren Kaṅkeli tree in the Devī's garden, for the exclusive privilege, which it enjoys, of receiving kicks, from its mistress's feet. In other words, he wishes very much that some of them be administered to himself.



मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते ।
चिरादन्तःशल्यं दहनकृतमुन्मूलितवता[1]
तुलाकोटिक्वाणैः किलिकिलितमीशानरिपुणा ॥ ८६ ॥

86. Mṛṣā kṛtvā gotra-skhalanam atha vailakṣya-namitaṃ
lalāṭe bhartāraṃ caraṇa-kamale tāḍayati te ;
Cırād antaḥ-s'alyaṃ dahana-kṛtam unmūlitavatā
tulā-koṭi-kvāṇaiḥ kili-kilitam īsāna-ripuṇā.

When Thy lotus-like foot kicked, on the forehead, Thy husband, who, having frivolously blundered in calling (Thee by a wrong) name, was in conseqnence bent with shame; through

[1] ० मुन्मीलितवता.

the· jingling of (Thy) anklets, there was an acclamation of triumph, as it were, from Īs'āna's foe, who thus had his vengeance, generated by (his) being burnt to ashes and rankling for a long time, wreaked.

The poet creates, out of his imagination, an amorous interval, wherein S'iva is represented as being found out by his spouse, when, in jest, he calls her by a wrong name, the implication being that the Devi scents therein his amour with some other woman and punishes him therefore with a kick. Manmatha, who was only waiting for an opportunity for venting his spleen on his enemy S'iva, by seeing him lowered in esteem, uses the jingling of the anklet as a sign of his triumph over S'iva. It may also be noted that, in this stanza, the poet creates an opportunity cleverly enough for the Lord to receive the kick he so much longed for, as shown in the previous stanza, by creating a situation as depicted here, *viz.*, the blunder of using a wrong name.

यं
यं
यं

हिमानीहन्तव्यं हिमगिरिनिवासैकचतुरौ[1]
निशायां निद्राणं निशि च परभागे च[2] विशदौ ।

[1] ॰तटाक्रान्तिचतुरौ.

[2] निशि चरमभागे च ; निशि च परंभागेण

[1]परं लक्ष्मीपात्रं श्रियमतिसृजन्तौ[2] समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥ ८७ ॥

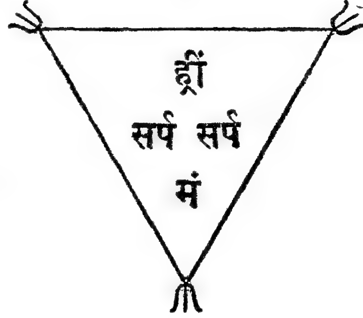
87. Himānī-hantavyaṃ hima-giri-nivāsaika-caturau
nis'āyāṃ nidrāṇaṃ nis'i ca para-bhāge ca vis'adau;
Paraṃ lakṣmī-pātraṃ s'riyam atisṛjantau samayināṃ
sarojaṃ tvat-pādau janani jayatas' citram iha kim.

O Mother! what (is there to) wonder at, if Thy two feet, quite adapted to abide in the snow-capped mountain, bright all through night and its counterpart (the day) and lavishing their grace on their devotees, have outdone the lotus-flower, which easily blights with snow-fall, sleeps during night and only slightly attains Lakṣmī's grace?

It is usual for poets to compare the Devī's feet to the lotus flower. In this stanza the poet tries to show the fallacy as it were, lurking in such a comparison, as it is only in one respect, and that too only slightly, that such

[1] वरं.
[2] श्रियमपि सृजन्तौ.

resemblance can hold good. *Lakṣmī's grace*—the grace of the Devī's feet, *i.e.*, red colour and that too slightly, during only a part of the day, *i.e.*, during daylight, when the lotus is in bloom.



पदं ते [1]कीर्त्तीनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भिः कठिनकमठीखर्परतुलाम् ।
[2]कथंचिद्बाहुभ्यामुपयमनकाले पुरभिदा
यदादाय न्यस्तं दृषदि दयमानेन मनसा ॥ ८८ ॥

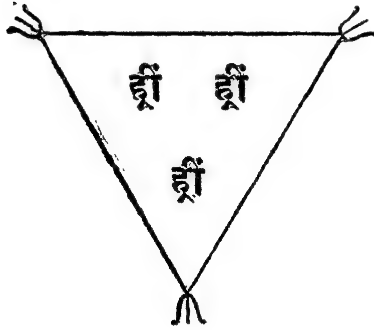
88. Padaṃ te kīrttīnaṃ prapadam a-padaṃ devi viṇadāṃ
katham nītaṃ sadbhiḥ kaṭhina-kamaṭhī-khar-para-tulām;
Kathaṃ cid bāhubhyām upayamana-kāle pura-bhidā
yad ādāya nyastaṃ dṛṣadi dayamānena manasā.

O Goddess! how is it that the fore-part of Thy foot, which is the seat of all fame, which

[1] कान्तीनां.
[2] कथं वा.

cannot be touched by danger (of any kind), and which was somehow lifted at the time of (Thy) marriage by the vanquisher of the (three) Pura-s, with a soft heart, and placed on a stone, has been made a peer of the hard tortoise-shell by great poets ?

Here the poet calls into question the propriety of comparing the fore-part of the Devī's foot, which has become reputed as the bestower of the ends and aims of existence and as warding off all danger, to a hard tortoise-shell, which does little credit to the artistic skill of great poets. There is also a reading " Kathaṃ vā, etc.", when the meaning would be : "How did S'iva manage to lift, etc. ? " implying thereby that S'iva was light-hearted enough to do the wrong thing by placing the Devī's soft feet on a hard piece of flint. Kaivalyās'rama remarks in his gloss on this stanza : " This Stanza is not in accord with S'aṃkarācārya's Saṃpradāya, as it is not found either in the Malaiyālam manuscript or in the South Indian manuscripts." But Arthur Avalon, in his Introduction to his edition of Ānanda-laharī, quotes this remark and applies it to stanza 99, apparently by mistake.



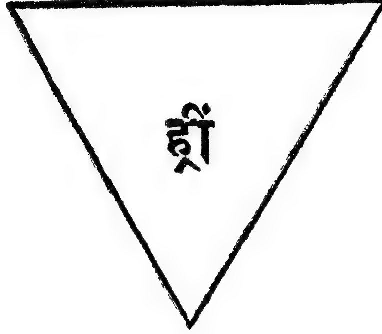
नखैर्नाकस्त्रीणां करकमलसंकोचशशिभि-
स्तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ।
फलानि स्वःस्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ ॥ ८९ ॥

89. Nakhaır nāka-strīnāṃ kara-kamala-saṃkoca-s'as'ı-bhıs
tarūnāṃ dıvyānāṃ hasata ıva te caṇḍı caraṇau ;
Phalānı svaḥ-sthebhyaḥ kısalaya-karāgrena dadatāṃ
darıdrebhyo bhadrāṃ s'rıyam anıs'am ahnāya dadatau.

O Caṇḍī ! Thy two feet, which lavish plenty of wealth at all times and at once, on the poor, laugh as it were with their toe-nails, which resemble (so many) moons causing the closing of the lotus-like hands of celestial women, at the Kalpaka trees which give their fruit exclusively to the denizens of the celestial world, with their finger-like sprouts.

The Devī's feet, which have the qualıty of bestowing plenty on the needy at all times and at once, are made by the poet to laugh at Kalpaka trees, which, notwithstanding their much talked of pretensions as regards granting boons to all, after all grant the desires of people above want (the Svastha-s). There is a play on the word

'Svastha-s', which means (1) who are above want; and (2) who are celestial. Again, the crescent-like toe-nails, which are so many moons, extort the homage of celestial women, as their hands, which resemble the lotus-flower, are forced to be closed in veneration, on their approaching the Devi's feet, which contain many moons.



दद्दाने दीनेभ्यः श्रियमनिशमाशाऽनुसदृशी-[1]
ममन्दं सौन्दर्यप्रकरमकरन्दं[2] विकिरति ।
तवास्मिन्मन्दारस्तबकसुभगे यातु चरणे
निमज्जन्मज्जीवः करणचरणः[3] षट्चरणताम् ॥ ९० ॥

90. Dadāne dinebhyaḥ s'riyam anis'am ās'ā-'nusadṛs'īm
a-mandaṃ saundarya-prakara-makarandaṃ vikirati;
Tavāsmin mandāra-stabaka-su-bhage yātu caraṇe
nimajjan maj-jīvaḥ karaṇa-caraṇaḥ ṣaṭ-caraṇatām.

[1] ०मात्मानुसदृशी.
[2] ०स्तबकमकरन्दं.
[3] करणचरणैः

May my soul attain the quality of a six-footed (bee), with the (six) senses as its feet, by immersing in this, Thy foot, which is ever giving to the helpless, wealth in proportion to their desire, scattering abundant honey in the form of a flood of beauty, and which is auspicious as a cluster of Mandāra flowers.

In this stanza the poet compares the Devī's feet to a cluster of Mandāra flowers, in point of auspiciousness, scattering of honey and beauty and the bestowing of wealth on the needy, and the soul of the votary possessed of the six senses to a six-footed bee. The underlying idea is: The votary prays that his mind be ever absorbed in meditating on the Devī's feet.

क्षां क्षां क्षीय क्षीय ह्रीं

पदन्यासक्रीडापरिचयमिवारब्धुमनस-

श्चरन्तस्ते खेलं भवनकलहंसा न जहति ।

[1]स्वविक्षेपे शिक्षां सुभगमणिमञ्जीररणित-

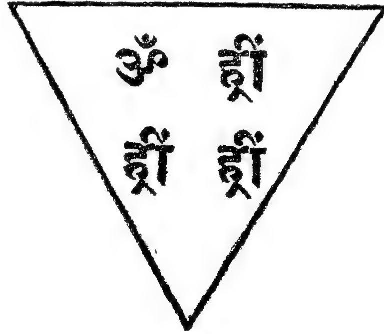
च्छलादाचक्षाणं चरणकमलं चारुचरिते ॥ ९१ ॥

[1] अतस्तेषां.

91. Pada-nyāsa-krīḍā-paricayam ivārabdhu-manasas'
carantas te khelam bhavana-kala-haṃsā na jahati;
Sva-vikṣepe s'ikṣāṃ subhaga-maṇi-mañjira-raṇitac-
chalād ācakṣāṇaṃ caraṇa-kamalaṃ cāru-carite.

O Goddess with a stately carriage! Thy household swans, frolicking as if prone to practise the balancing of their steps, do not leave off Thy lotus-like foot, which imparts instruction in its own art (of balancing steps) as it were, by the tinkling of the beautiful anklet (filled) with gems.

The Devī's beautiful gait is represented by the poet as imparting instruction to her household swans, who themselves have a graceful gait.



गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृतः
शिवः स्वच्छच्छायाघटितकपटप्रच्छदपटः ।

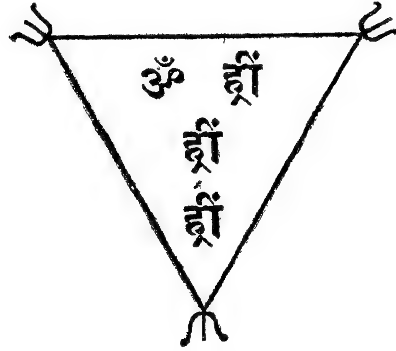
त्वदीयानां भासां प्रतिफलनरागारुणतया
शरीरी श्रृङ्गारो रस इव दृशां दोग्धि कुतुकम् ॥ ९२ ॥

92. Gatās te mañcatvaṃ druhina-hari-rudres'vara-bhṛtaḥ
s'ivaḥ svacchac-chāyā-ghaṭita-kapaṭa-pracchada-paṭaḥ :
Tvadīyānāṃ bhāsāṃ pratiphalana-rāgāruṇatayā
s'arīrī s'ṛṅgāro rasa iva dṛs'āṃ dogdhi kutukam.

Thy servants, Druhiṇa, Hari, Rudra and Īs'vara, have become Thy cot. S'iva with His imaginary bedsheet of a transparent hue, (Himself) tinged red with Thy lustre reflected therein, yields pleasure to Thine eyes, assuming as it were the form of erotic sentiment incarnate.

Druhiṇa, Hari, Rudra and Īs'vara—the four agents inherent in the Sadā-s'iva-tattva. The six Cakra-mansions commencing from the *Mūlādhāra* and ending with the *Ājñā*, representing respectively Earth, Fire, Water, Air and Ether in their subtle and gross forms, and Manas, as also the ten organs of sense, contain the twenty-one Tattva-s. Thus these twenty-one Tattva-s are contained in and constitute the six Cakra-s. The four Tattva-s standing above them, *viz.*, Māyā, S'uddha-vidyā, Mahes'vara and Sadā-s'iva, take their rest on the four doors of the triad of quadrangles, known as *Bhū-pura*, in their order commencing from the door facing

the East, on the other side of the Brahma-granthi. . The four Tattva-s so situated are the four legs of the cot.



As S'uddha-vidyā bears affinity to Sadā-s'iva, the latter is overshadowed by the former and on that account becomes identical with it. S'iva and the S'akti have their conjunction in the *Baindava-sthāna*, otherwise described as 'Sudhā-sindhu' and 'Saraghā', in the middle of the S'rī-cakra with the four doors, of the form of the pericarp of the *Sahasra-dala-kamala*.

अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा [1]गात्रे दृषदिव कठोरा कुचतटे ।
भृशं तन्वी मध्ये [2]पृथुरपि वरारोहविषये
जगत्त्रातुं शंभोर्जयति करुणा काचिदरुणा ॥ ९३ ॥

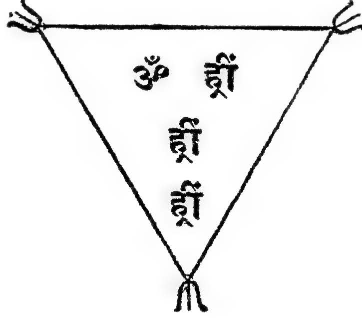
93. Arālā kes'eṣu prakṛti-saralā manda-hasite
s'irīṣābhā gātre dṛṣad iva kaṭhorā kuca-taṭe ;
Bhṛs'aṃ tanvī madhye pṛthur api varāroha-viṣaye
jagat trātuṃ s'aṃbhor jayati karuṇā kā cid aruṇā.

[1] चित्ते दृषदुपलशोभा.

[2] पृथुरुरसिजारोह०.

The transcendent Aruṇā, S'iva's Grace incarnate, curly in Her hair, artless in Her gentle smile, S'irīṣa-like in Her frame, hard like stone in the region of Her breasts, extremely slim in Her waist, and prodigious in the region of Her hips, excels in Her Glory for the welfare of the world.

Aruṇā—the Devī, as Kāmes'vari is referred to.



समानीतः पद्भ्यां मणिमुकुरतामम्बरमणि-
भयादास्यादन्तःस्तिमितकिरणश्रेणिमसृणः ।
दधाति त्वद्वक्त्रप्रतिफलनमश्रान्तविकचं
निरातङ्कं चन्द्रान्निजहृदयपङ्केरुहमिव ॥ ९४ ॥

94. Samānitaḥ padbhyāṃ maṇi-mukuratām ambara-maṇir
bhayād āsyād antaḥ stimita-kiraṇa-s'reṇi-masṛṇaḥ ;

Dadhāti tvad-vaktra-pratiphalanam as'rānta-vikacaṃ
nir-ātaṅkaṃ candrān nija-hṛdaya-paṅke-ruham iva.

The Sun, having attained the position of a mirror (cut out) of crystal for Thy feet, rendered him with his beams withdrawn for fear of (burning) Thy face, reflects Thy face, as it were, *viz.*, his own heart-lotus, which, by no means troubled by the Moon, is ever in bloom.

According to Lakṣmī-dhara stanzas 94, 99 and 102 are interpolations. Hence they have not been dealt with in his gloss. *The position of a mirror for Thy feet*—standing there as he does, for Pāda-sevā, the Sun being worthy of only such a position and not of facing Thee and directly serving the purpose of a mirror for thy face. *By no means troubled by the Moon*—as the presence of the Moon would not have the effect of closing its petals, it being overshadowed by the presence of the Devī. Lotuses generally bloom in sunlight and close their petals at nightfall. But the heart-lotus of the Sun, in the presence of the Devī, would be ever in bloom and thus resemble the Devī's lotus-like face in a way. There is the implication that the face of the Devī, reflected in the mirror of the Sun, causes an imprint of it, as it were, to appear in the heart of the Sun, which is all the while meditating upon the Devī.

कलङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कलाभिः कर्पूरैर्मरकतकरण्डं निबिडितम् ।
[1]अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते ॥ ९५ ॥

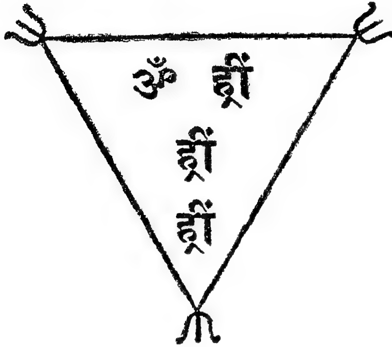
95. Kalaṅkḥ kastūrı rajanı-kara-bımbaṃ jala-mayaṃ
kalābhıḥ karpūraır marakata-karaṇḍaṃ nibiḍıtaṃ :
Atas tvad-bhogena prati-dınam idaṃ rikta-kuharaṃ
vidhir bhūyo bhūyo nıbıḍayatı nūnaṃ tava kṛte.

The (Moon's) dark spot is the musk; the watery disc of the Moon is the canister of emerald, replete with the (lumps of) camphor (called) the digits of the Moon. Hence Vidhi verily fills the empty (canister) depleted by Thy use, every day over and over again, on Thy account.

The Moon ıs here compared to an emerald-canıster containıng musk and refined camphor for the daıly use of the Devī. As the supply is exhausted every day, ıt is being replenished by Brahman, the Devī's servant, then and there. To bring about this effect the poet has artfully pitched upon the Moon with its waxıng and waning as the Devī's toılet-canister and made the bright

[1] पुनस्त्वद्भोगेन.

white kalā-s (digits) of the Moon serve the purpose of the white crystals of refined camphor. The waning and waxing processes of the Moon in the design of Nature complete the picture of the supply being exhausted and replenished daily, the Devī's day consisting of an entire lunar month.

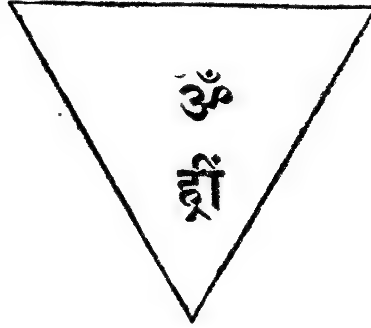


पुरारातेरन्तःपुरमसि ततस्त्वच्चरणयोः
सपर्यामर्यादा तरलकरणानामसुलभा ।
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तस्थितिभिरणिमाऽऽद्याभिरमराः ॥ ९६ ॥

96. Purārāter antaḥ-puram asi tatas tvac-caraṇayoḥ
saparyā-maryādā tarala-karaṇānām a-su-labhā ;
Tathā hy ete nītāḥ s'ata-makha-mukhāḥ siddhim a-tulāṃ
tava dvāropānta-sthitibhir aṇimā-" dyābhir amarāḥ-

Thou art the harem of the foe of the (three) Pura-s. Therefore the privilege of adoring Thy feet is unattainable by the fickle-minded. Hence it is that these gods, with S'ata-makha

as their leader, have been reduced to a status equal to that of the psychic powers, Aṇimā and others, standing near Thy doorway.



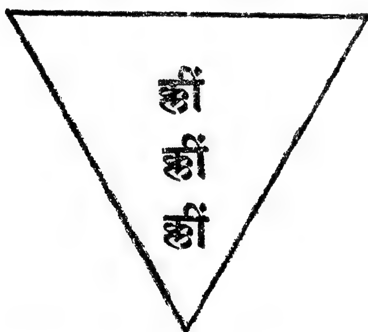
Unattainable by the fickle-minded—not even the gods dare disturb the privacy of the Devī's home and face the Vanquisher of Pura-s there. How then can poor mortals even think of making an attempt to have a Dars'an of the Lord and his Lady in their bed-chamber? *S'ata-makha*—the performer of a hundred sacrifices, *i.e.*, Indra. The succeesful completion of a hundred sacrifices is believed to be rewarded with Indra's crown, according to tradition. Indra and other gods, by merely standing at the doorway of the harem, are credited with attaining psychic powers.

कलत्रं वैधात्रं कति कति भजन्ते न कवयः
श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः ।
महादेवं हित्वा तव सति सतीनामचरमे
कुचाभ्यामासङ्गः कुरवकतरोरप्यसुलभः ॥ ९७ ॥

97. Kalatraṃ vaidhātraṃ katı katı bhajante na kavayaḥ
s'rıyo devyāḥ ko vā na bhavatı patıḥ kaır api dhanaıḥ ,
Mahā-devaṃ hitvā tava satı satīnām a-carame
kucābhyām āsaṅgaḥ kuravaka-taror apy a-su-labhaḥ.

O Ideal of chastity! how many poets have not courted the wife of Vidhātṛ? Who does not become the lord of S'rī-devī (the goddess of wealth) by (commanding) whatever (little) wealth? O foremost amongst the chaste! saving the Great Lord (Mahā-deva), the embrace of Thy breast is unattainable even by the Kuravaka tree.

The wife of Vidhātṛ—the wife of Brahman, *i.e.*, Sarasvatī, the goddess of learning, at whose command is the gift of poesy and whose favour is therefore courted by poets.



S'ri-devī—Lakṣmī, the goddess of wealth.

Wealth—in the form of hoards of precious metals, gems, coins, grain, elephants, horses and other emblems of prosperıty. Even the possession of a little of one or more of the above evokes praise of the

owner, as a Lakṣmī-patı, lord of wealth. The vein of levıty assumed by the poet in his references to Sarasvatī and Lakṣmī as fickle-minded is for the purpose of heightening the effect of the Devī's chastity Even the inanımate Kuravaka tree is denied the pleasure of the Devī's embrace, to be cured of its barrenness.

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ।
तुरीया काऽपि त्वं दुरधिगमनिःसीममहिमा
[1]महामाया विश्वं भ्रमयसि परब्रह्ममहिषि ॥ ९८ ॥

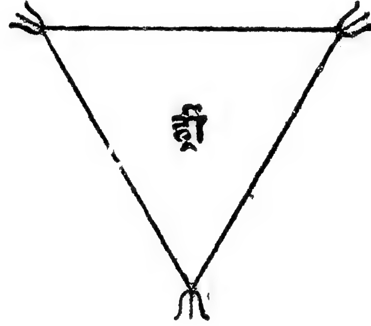
98. Girām āhur devīṃ druhına-gṛhiṇīm āgama-vido
hareḥ patnīṃ padmāṃ hara-sahacarīm adrı-tanayām;
Turīyā kā 'pı tvaṃ dur-adhigamn-nıḥ-sīma-mahımā
mahā-māyā vis'vaṃ bhramayası para-brahma-mahiṣi.

O Queen of the Para-brahman! the knowers of the Āgama-s call only Thee as the goddess of letters who is the wife of Druhiṇa; they call only Thee as Padmā who is the wife of Hari; they call only Thee the partner of Hara, the daughter of the Mountain; while Thou perplexest the world, as the transcendent fourth entity unattainable, and with Thy

[1] महामाये.

boundless splendour, as the Great Illusory Being and the fountain of all chastity.

Here the manifold purpose served by the Devī, and the various aspects in which she is worshipped by her diverse followers, are referred to.



समुद्भूतस्थूलस्तनभरमुरश्चारु हसितं
कटाक्षे कंदर्पाः कतिचन कदम्बद्युति वपुः ।
हरस्य त्वद्भ्रान्तिं मनसि जनयन्ति स्म विमला
भवत्या ये भक्ताः परिणतिरमीषामियमुमे ॥ ९९ ॥

99. Samudbhūta-sthūla-stana-bharam uras' cāru hasitaṃ
kaṭākṣe kaṃdarpāḥ kati cana kadamba-dyuti vapuḥ ;
Harasya tvad-bhrāntiṃ manasi janayanti sma vimalā
bhavatyā ye bhaktāḥ pariṇatir amīṣām iyam ume.

O Umā! a chest bearing well-developed breasts, a charming smile, a side-glance emitting Cupids as it were, a Kadamba-like frame, all these (conspire) together to create in Hara's mind a delusive impression, if it were Thou. Whoever are Thy faultless devotees, this is their consummation.

The implication is that all devotees of the Devī, by constantly meditating on her form, themselves develop a similar form, as constant believing is seeing, seeing develops into knowing, and knowing is becoming.

कदा काले मातः कथय कलितालक्तकरसं
पिबेयं विद्यार्थी तव चरणनिर्णेजनजलम् ।
प्रकृत्या मूकानामपि च कविताकारणतया
[1]यदाधत्ते वाणीमुखकमलताम्बूलरसताम् ॥ १०० ॥

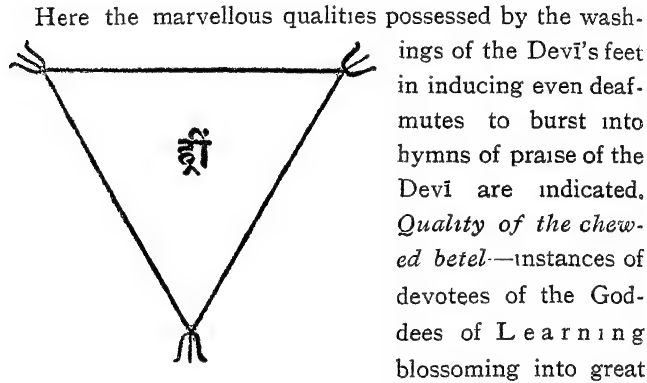
100. Kadā kāle mātaḥ kathaya kalitālaktaka-rasaṃ
pibeyaṃ vidyārthī tava caraṇa-nirṇejana-jalam ;
Prakṛtyā mūkānām api ca kavitā-kāraṇatayā
yad ādhatte vāṇī-mukha-kamala-tāmbūla-rasatām.

O Mother! pray tell (me), when shall I, who am eagerly desirous of (imbibing) wisdom, drink the water which has cleansed Thy

[1] कदा धत्ते.

feet and is (thereby) rendered red with the lac-dye; water, which assumes the quality of the chewed betel-juice, (~~spat out~~) of the mouth of Vāṇī, through enabling even deaf-mutes to become poets.

Here the marvellous qualities possessed by the washings of the Devī's feet in inducing even deaf-mutes to burst into hymns of praise of the Devī are indicated. *Quality of the chewed betel*—instances of devotees of the Goddees of Learning blossoming into great poets by chewing the chewed betel-and-nut spat out of her mouth, or otherwise winning her favour, are not wanting according to tradition, *e.g.*, Kāli-dāsa, the great lyric poet, Mūka, the author of the Mūka-pañca-s'atī, etc. This stanza is said to refer to the seeker in quest of Sāmīpya-mukti, liberation attained by proximity. Lakṣmī-dhara is of the opinion that this stanza extols the Samaya doctrine of worshipping the Devī in the *Sahasrāra*, the washings of whose feet are coveted by the seeker, and that the Kaula form of worship is not indicated, as in that case it cannot be maintained that the Devī in the form of the Kuṇḍalinī in the hollow



of the *Mūlādhāra* has Caraṇa-s. He also seeks the support of stanza 10 to strengthen his contention, and says that the former half of that stanza refers to the Samaya form and the latter half to the Kaula form of worshipping the Devī.

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा ।
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकरः
[1]परानन्दाभिख्यं रसयति रसं त्वद्भजनवान् ॥ १०१ ॥

101. Sarasvatyā lakṣmyā vidhi-hari-sapatno viharate
rateḥ pāti-vratyaṃ s'ithilayati ramyeṇa vapuṣā
Ciraṃ jīvann eva kṣapita-pas'u-pās'a-vyatikaraḥ
parānandābhikhyaṃ rasayati rasaṃ tvad-bhajana-vān.

Thy devotee diverts himself with Sarasvatī and Lakṣmī, (*i.e.*, becomes enlightened and opulent), and thus excites the jealousy of Vidhi and Hari, (their husbands); shatters Rati's chastity with his beautiful frame; and, endowed with long life, tastes the sweetness of what is called exquisite Bliss, bereft of the ignorance incidental to mortals.

[1] परब्रह्माभिख्यं.

Shatters—fascinates and thus renders her devotion to her lord inconstant. Taking this stanza as the penultimate one of the work, Lakṣmī-dhara says that this stanza indicates the worshipper's piercing through the six Cakra-s in order to reach the *Sahasrāra*. In substantiation of this view he proceeds thus: The Jīvanmukta continues to function in the body out of sheer Vāsanā, even after the removal of ignorance, even as the potter's wheel continues to whirl after the pot has been brought into shape completely. The Bhajana indicated in the last line is of two kinds: by the worshipping of the six Cakra-s and by Dhāraṇā. As regards the former, the first two Cakra-s, being in a region of darkness, are unworthy of being worshipped. The other five Cakra-s, including the *Sahasrāra*, alone are to be taken into account. Worshippers of the *Maṇi-pūra* attain the liberation known as Sārṣṭi, which consists in raising a city by the side of the Devī's city and abiding there, ever engaged in her service. Worshippers of the *An-āhata* attain liberation of the Sā-lokya type. Sā-lokya is residence in the Devī's city. Worshippers of the *Viśuddhi* attain liberation of the Sāmīpya type. Sāmīpya consists in ministering to the comforts of the Devī. Worshippers of the *Ājñā* attain liberation of the Sā-rūpya type. Sā-rūpya consists in attaining similarity of form with the Devī, which, however, being distinct and separate, is not Sā-yujya. The aforesaid four types of liberation are known as Gauṇa or accessory, for the reason that external torments alone are warded off in these types. Worshippers of the *Sahasrāra*

alone have the privilege of attaining liberation of the Sā-yujya type, wherein even internal torments vanish, and which is therefore the ideal type of perpetual liberation referred to in the last line of the stanza.

After getting over all sorts of difficulties, the votary renders himself fit for attaining Sā-yujya When Sā-yujya is reached he merges into the conjoint forms of S'iva and the S'akti. This is Kaivalya.

The identity of the six Cakra-s of the body, *viz.*, the *Mūlādhāra* and others, with the six Cakra-s of the *Srī-cakra*, *viz.*, the *Tri-koṇa* and others, has already been dealt with. The same also establishes the identity of the *Nāda* with the *Bindu*. The *Nāda* is the *S'rī-cakra*. The *Bindu*, as will be shown presently, is the group of six lotuses. The *Mūlādhāra* is of four petals. Its pericarp is the *Tri-koṇa*. The *Svādhiṣṭhāna* is of six petals. Its pericarp is the *Aṣṭa-koṇa*. The *Maṇi-pūra* is of ten petals. Its pericarp is the *Antar-das'āra*. The *An-āhata* is of twelve petals. Its pericarp is the *Bahir-das'āra*. The *Vis'uddhi* is of sixteen petals. Its pericarp is the *Catur-das'a-koṇa*. Thus far the identity of the S'akti-cakra-s with the five Cakra-s of the body. The *Ājñā* is of two petals. Its pericarp is of two phases; the *Aṣṭa-dala-padma* is of one phase and the *Ṣoḍas'a-dala-padma* of the other phase. Of the three circles, one is of the character of the Rudra-granthi at the end of the *Svādhiṣṭhāna*, another is of the character of the Viṣṇu-granthi at the end of the *An-āhata*, and the third is of the character of the Brahma-granthi at the end of the *Ājñā-cakra*. Above these, the

three quadrilaterals with the four doors have flights of steps at the four doors. This *Bhū-gṛha* is the pericarp of the *Sahasra-dala-padma*. There are a thousand petals to this lotus. The *Baindava-sthāna* is in the middle of the pericarp with the four doors. In this manner the identity of the *S'rī-cakra* with the *Kamala-s* serving as palaces for the Devi may be seen. This identity, known as that of the *Nāda* with the *Bindu*, should be preserved as a profound secret and has to be divulged only by the Guru for the benefit of the disciple.

The inhering of the fifty Kalā-s in the six Cakra-s has already been dealt with. The vowels inhere in the lunar Khaṇḍa, the five Vargas from Ka to Ma in the solar Khaṇḍa, the rest excluding Ha and *L*a in the Agni-khaṇḍa, and Ha and *L*a in the *Baindava*, while Kṣa inheres in all. The inhering of the Kalā-s in the petals of the *Mūlādhāra* and other Cakra-s has likewise been already dealt with. From the above will be clearly seen the Tithi-character of the Kalā-s, the Kalā-character of the Nithyā-s, the character of the Kalā-s as inhering in the fifteen letters of the Mūla-mantra, the fifteen letters being of the character of the three Khaṇḍa-s, the three Khaṇḍa-s being of the Moon, Sun and Fire, the latter being of the character of the three Granthi-s, the three Granthi-s being of the character of the three Hrīṃ-s of the Mantra, the Hrīṃ being of the character of the Bhuvanes'varī-mantra, the Bhuvanes'varī-mantra being of the character of being included in the Mūla-mantra, the identity of the Mūla-mantra with the *S'rī-cakra*, the nine Cakra-s of the same being identical with

the six Cakra-s and the three Granthi-s as well as the pericarp of the thousand-petalled lotus of the human body. This alone establishes the identity of the *Kalā* with the *Nāda*.

With the *Nāda* is the *Bindu* identical, the *Kalā* with the *Bindu*, the *Kalā* with the *Nāda*, the *Bindu* with the *Kalā*, the *Nāda* with the *Kalā* and all these five with the *S'rī-vidyā*. The five-fold nature of this identity should be understood from the precept of the Guru. Thus the six kinds of identity form the worship of the Devī. This means that the Goddess, *viz.*, the *S'rī-vidyā* with her ten forearms manifesting herself directly in the *Maṇi-pūra*, should be propitiated with the formalities of worship.

Now is described the real form of the *Bindu*. The *Bindu* is made up of the five Cakra-s commencing from the *Mūlādhāra*. It is the cause of the creation and the dissolution of the world and is the power wielded by S'iva. That alone is the S'akti-tattva of the character of the quadrilateral which is in the middle of the pericarp with four doors of the one-thousand-petalled lotus. The S'iva-tattva in the middle of this is the *Nāda*. Its four-fold character has already been explained. As both the S'akti and S'iva are of the form of the S'abda (word) and Artha (its significance), the character of the *Kalā* is common to them. Therefore their union transcends the *Nāda*, *Bindu* and *Kalā*. This is the secret of the Samaya doctrine.

This *Bindu* is divided into ten divisions, each one occupying the four petals of the *Mūlādhāra* and the six

petals of the *Svādhiṣṭhāna*. The four divisions of the *Bindu*, on the four petals of the *Mūlādhāra*, are Manas, Buddhi, Ahaṃ-kāra and Citta of the character of matter, which are the cause of the creation of the universe. The six divisions of the *Bindu* on the six petals of the *Svādhiṣṭhāna* are Kāma (lust), Krodha (anger), Lobha (covetousness), Moha (delusion), Mada (infatuation) and Mātsarya (spite).

The *Maṇi-pūra* is of ten petals because of its being made up of the characteristics of the *Mūlādhāra* and the *Svādhiṣṭhāna*. Of the twelve petals of the *An-āhata*, ten are of the character of the *Maṇi-pūra* and the two remaining petals represent the *Mūlādhāra* and the *Svādhiṣṭhāna*. Of the sixteen petals of the *Viśuddhi*, twelve represent the *An-āhata* and four the *Mūlādhāra*, or ten of them represent the petals of the *Maṇi-pūra* and six the petals of the *Svādhiṣṭhāna*. The two petals of the *Ājñā* represent the two Cakra-s of the *Mūlādhāra* and the *Svādhiṣṭhāna*. Thus the four Cakra-s beginning from the *Maṇi-pūra* and ending with the *Ājñā* are based on the *Mūlādhāra* and the *Svādhiṣṭhāna*. As the four other Cakra-s inhere in the two Cakra-s, the *Mūlādhāra* and the *Svādhiṣṭhāna*, the ten-fold character of the One *Bindu* becomes established.

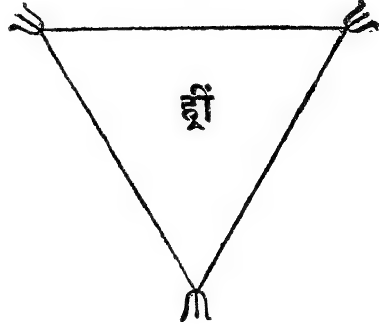
Even though the Kaula-s by, restricting their worship only to the first two Cakra-s, profess to attain the full fruits of worship, still, as the worship through the six identities is entirely absent in their form of worship, they cannot obtain the fruits of the several stages of the Samaya form of worship. The Samayin-s, on the other

hand, even though they restrict their worship to the four Cakra-s above the first two, in effect attain the full fruits of the worship of all the six Cakra-s.

As for the other way of worship by Dhāraṇā-s; Dhāraṇā is the restraining of the vital air in the six Cakra-s by means of the *Nāda* and the *Kalā*. There are six kinds of Dhāraṇā-s, one in each of the six Cakra-s, and if the *Sahasrāra* is also included, the kinds of Dhāraṇā-s will be seven in all. At the rate of fifty Dhāraṇā-s in each Cakra, the total number will be $7 \times 50 = 350$. These, when severally combined with the *Nāda*, *Bindu* and *Kalā* and formed into permutations, will become infinite in number, and further light should be sought from the Guru thereon. The fruits of the Dhāranā-s as generated in the six Cakra-s are in order—Mati, Smṛti, Buddhi, Prajñā, Medhā, and Pratibhā (various grades of intellect). For further details reference is made by Lakṣmī-dhara to works such as the Subhagodaya, the Caraṇāgama, etc.

Reference has already been made to the Kaula practice of worship of the four-petalled *Mūlādhāra* inhering in the *Svādhiṣṭhāna*, as also to the doctrine of the Samayin-s, in accordance with which they worship the Devī that has reached the *Maṇi-pūra*, after bursting through the *Svādhiṣṭhāna*. One other point that may be noted in this connection is that the five Elements along with the Manas are established as identical with the six lotuses. Meditation on the identity of the Microcosm with the Macrocosm, the identity of the six lotuses, of the five kinds of similarities and the six kinds of identities,

exercises so great an influence as to make the Microcosm manifest itself as the Macrocosm. This is the secret underlying all S'āstra-s bearing on Yoga, which enjoin on the Yogin to have recourse to the practice of such meditation with a view to his successful accomplishment of Yoga. This is also endorsed by the S'ruti, which says: " (The Yogin should meditate on) the identity of the Microcosm with the Macrocosm, likewise of the Liṅga with the Sūtrātman, of the sleeping with the unmanifested states, and of the Kṣetra-jña with the Paramātman."



निधे नित्यस्मेरे निरवधिगुणे नीतिनिपुणे
निराघाटज्ञाने नियमपरचित्तैकनिलये ।
नियत्या निर्मुक्ते निखिलनिगमान्तस्तुतपदे
निरातङ्के नित्ये निगमय ममापि स्तुतिमिमाम् ॥ १०२ ॥

102. Nidhe nitya-smere nir-avadhi-guṇe nīti-nipuṇe
nir-āghāṭa-jñāne nīyama-para-cittaika-nilaye ;
Niyatyā nirmukte nikhila-nigamānta-stuta-pade
nir-ātaṅke nitye nigamaya mamāpi stutim imām.

O Treasure-mine ! ever smiling, possessed of boundless qualities, proficient in holding the scales even, uninterrupted fountain of Wisdom, ever abiding in well-controlled minds, by no means bound to conventions, with feet glorified by all the Upaniṣad-s, void of risks and eternal, hallow this laudatory composition of even mine (Thy humble devotee).

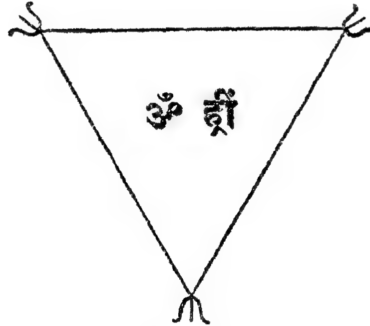
This stanza is commented upon by Kāmeś'vara-sūri, which indicates that it finds a place in his manuscript and has been recognized by him as part of the work. The poet characterizes the Devī as a Treasure-mine and gives us some specimens of the gems it contains, without forcing us to the necessity of delving deeply into it. Mark the alliteration.

प्रदीपज्वालाभिर्दिवसकरनीराजनविधिः
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यरचना ।
स्वकीयैरम्भोभिः सलिलनिधिसौहित्यकरणं
त्वदीयाभिर्वाग्भिस्तव जननि वाचां स्तुतिरियम् ॥१०३॥

103. Pradīpa-jvālābhir divasa-kara-nīrājana-vidhiḥ
sudhā-sūtes' candropala-jala-lavair arghya-racanā :
Svakīyair ambhobhiḥ salila-nidhi-sauhitya-karaṇam
tvadīyābhir vāgbhis tava janani vācām stutir iyam.

O Mother of diction! composing this hymn (in praise) of Thee, in words originating from Thee, is very much like adoring the Sun by waving a light (before him), offering, the Moon, drops of water (flowing out) of a moon-stone, and pleasing the Ocean by (pouring) water into it.

The poet here says that his attempt at composing this work is very much like "carrying coals to Newcastle", if one more simile may be used to explain his several similes. Kaivalyāśrama's gloss deals with all the 103 stanzas. He is however of opinion that stanza 88 is an interpolation.



॥ ॐ तत्सत् ॥

APPENDIX

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
1	(*a*) Designed in coloured flour, with a ghee lamp in front	12	1,000
	(*b*) Gold plate; worship facing the east	12	1,000
2	Gold plate; worship facing the north	55	1,000
3	(*a*) Gold plate; worship facing north-east	54	2,000
	(*b*) do.	15	1,000
4	(*a*) Silver plate; worship facing the east	16	1,000
	(*b*) Gold plate	36	3,000
5	Copper plate; facing the east	8	2,000-with plate on the crest
6	Gold plate; facing the east	21	500
7	Gold plate or holy ashes; facing the east	45	1,000-plate to be worn on the crest
8	Red-sandal-paste; to be worshipped with red flowers	12	1,200

Particulars of food offering	Fruit of the Japa
Tri-madhura, *i.e.*, scraped cocoanut-kernel mixed with jaggery and ghee	Successful accomplishment of desired objects.
Sweet cake	All prosperity, overcoming all obstacles.
Milk-gruel	Winning over matter and fascination of the world.
Black-gram-cake	Knowledge of the Veda-s.
do.	All wealth and learning.
Turmeric-Pongal with red-gram dhal	Overlordship of an empire.
do.	Immunity from penury, disease and other torments.
Jaggery-gruel and Pongal with green-gram dhal	Prepossession in one's favour and infatuation of people.
21 pieces of sugar-cane	Cure for impotency.
Milk-gruel and cooked rice	Winning over the enemy.
Black pepper	Release from prison and success in all enterprise.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
9	Gold plate besmeared with civet	45	1,000
10	Gold plate	6	1,000-mounted on red silk cord to be tied round wrist
11	Gold plate or butter; (butter to be partaken after Japa)	8	1,000
12	Vessel full of water; (to be drunk after Pūjā)	45	1,000
13	Gold plate or lead sheet; (to be worn as a talisman on the neck after Japa)	6	1,000
14	Gold plate	45	1,000
15	Gold plate (as talisman); water (to be drunk after Japa)	45	1,000
16	Gold plate	41	1,000

Particulars of food offering	Fruit of the Japa
Milk-gruel	Mastery over elements and return, from foreign country, of relations.
Fruit	Virility, development of breasts and normal menstruation.
Jaggery-gruel, cakes and Mahā-naivedya	Removal of sterility (by tying the talisman round the waist).
Honey	Eloquence and poesy.
Tri-madhura or cooked rice	Fascination of women.
Milk-gruel, cakes and cooked rice	Immunity from famine and pestilence.
Honey, fruit and refined sugar	Poesy and enlightenment.
Honey	Vedic and S'āstraic knowledge and pleasing the assembly.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
17	Gold plate	45	1,000
18	Gold plate, sandal, flower, saffron or turmeric	45	1,000
19	Gold plate, holy ashes, sandal, Kuṅkuma, or Svayaṃbhu flower	25	12,000
20	(*a*) Holy ashes or water	...	1,000
	(*b*) do.	45	2,000
21	Gold-, Silver-, or Copper-plate	45	1,000
22	Gold plate; (to be worn as a talisman)	45	1,000
23	Gold plate; (to be worshipped in the house)	30	3,000
24	Gold plate; (to be worn as a talisman)	30	1,000
25	Gold plate	45	1,000

Particulars of food offering	Fruit of the Japa
Honey, fruit, milk, sugar and sugar-candy	Mastery over all S'āstra-s.
Milk-gruel and pān-supāri	Infatuation of women, men, animals, Deva-s and demons.
Milk, honey and fruit	Bewitching kings, demons, animals and women.
...	Antidote against poison and febrifuge.
...	Fascinating snakes.
Fruit, honey and jaggery	Winning over the enemy.
Honey, tri-madhura, curds, milk and spiced rice of various kinds	Attainment of all worldly desires and living above want.
Milk-gruel	Relief from disease, debts, demons and danger.
Honey, black-gram-cake and sweetened sesamum	Immunity from evil spirits.
Honey	Places of honour and emolument.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
26	(*a*) Gold plate with the name of the quarry	6 new-moon-days	1,000
	(*b*) Gold plate	6	1,000
27	Gold or other plate	45	1,000
28	Gold plate or Tāṭaṅka; (to be worn as a talisman)	45	1,000
29	Gold plate; (to be worn on the wrist)	45	1,000
30	Gold plate; (—do.—)	96	1,000
31	Gold plate	45	1,000
32	(*a*) Gold plate	45	1,000
	(*b*) do, (to be fixed to the place of business)	45	1,000
33	Gold plate; (to be placed in a box made of antelope horn and buried)	45	1,000

Particulars of food offering	Fruit of the Japa
...	All-round success.
Jaggery-gruel	Winning over the enemy.
Jaggery-gruel	Attainment of Ātma-jñāna.
Tri-madhura, milk-gruel and pān-supāri	Immunity from unnatural death and attainment of all ends.
Honey and black-gram-cake	Taming of wild natures.
Honey, tri-madhura and pān-supāri	The eight psychic powers and fire-walking.
Honey and milk	Popularity with men, especially kings.
Curd-rice and black-gram-cake	Successful accomplishment of alchemy and other sciences.
Sweet Poṅgal	Success in business.
(A coin to be held in the closed fist and Japa performed)	Acquisition of wealth; ten times the value of the coin held?

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
34	Gold plate	45	1,000
35	Gold plate; (to be worn as a talisman)	45	1,000
36	(*a*) Gold plate	45	1,000
	(*b*) Water in a vessel	15	1,000
37	(*a*) Gold plate or vessel of water	...	5,000
	(*b*) do.	45	1,000
38	(*a*) Cold plate	45	1,000
	(*b*) do. and vessel of water	4	4,000
39	Gold or silver plate	12	108
40	Gold plate	45	1,000-(to be placed under a pillow)
41	Gold plate (as talisman) or salt (to be administered as medicine)	30	4,000

Particulars of food offering	Fruit of the Japa
(*a*) Honey. (*b*) Pepper powdered and mixed with ghee	(*a*) Will bloom into a genius. (*b*) Cure for rheumatism of the joints.
Sugar, honey, milk and milk-gruel	Cure for consumption.
Honey and black-gram-cake	(*a*) Cure for incurable diseases.
Cooked rice mixed with pepper	(*b*) do.
Fruit, cocoanut and jaggery-gruel	(*a*) Release from the effects of " possession " by Brahma-rakṣas,
Black-gram, sweet-cakes and milk gruel	(*b*) Cure for all diseases also, in addition to the above.
11 black-gram-cakes, cocoanut and pān-supāri	(*a*) Cure for infantile diseases.
...	(*b*) do.
Milk, milk-gruel and honey, or Poṅgal	Avoidance of bad dreams.
Honey, milk-gruel and pān-supāri	Foreseeing the future through dreams.
Honey	Cure for dyspepsia and other stomach diseases.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
42	Gold plate or Kuruvai-rice-flour mixed with Omam-powder	45	1,000
43	Gold plate; (to be worn as a talisman in the form of a ring)	40	3,000
44	Gold plate; also in saffron-powder and turmeric (to be marked on the forehead)	12	1,000
45	Gold plate	45	1,000
46	Gold plate; (to be worn as a talisman)	45	1,000
47	Gold plate; (to be worn on the crest) or holy ashes	25	7,000
48	Gold plate	45	1,000
49	Turmeric charred and ground in sesamum oil after Japa and used as a collyrium by a person with blue eyes under 25 years	10	1,000

Particulars of food offering	Fruit of the Japa
Refined sugar (the rice-flour to be taken as medicine after Japa)	Cure for dropsy
Honey	Fascination of all
Jaggery-gruel and honey	Fascination, alleviation of suffering and hysteria.
Tri-madhura and honey	Fortune-telling.
Milk-gruel and honey	Return of husband, progeny.
Cocoanut, fruit and honey	Favourable disposition of deities.
Spiced rice of various kinds, fruit and honey	Counteracting adverse planetary influence.
Poṅgal and honey	Discovery of treasure-trove.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
50	Gold plate or water; or butter (to be taken as medicine)	4	1,000
51	Gold plate, or sandal paste; (with mark on the forehead)	45	1,000
52	Gold plate or holy ashes	45	1,000
53	Gold plate or the floor (with a lamp burning beside)	...	3,000
54	Gold plate or medicinal herb, also water in a vessel	45	1,000
55	Gold plate or myrobalan	45	2,500
56	Gold plate or the tooth or skull of a Makara fish	45	20,000
57	Gold plate	45	1,000
58	(*a*) Gold plate; (to be worn along with ear-ornament)	5	1,000
	(*b*) Kuṅkuma; (to be marked on the forehead after Japa)	45	1,000

Particulars of food offering	Fruit of the Japa
Refined sugar, sugar-candy, jaggery, honey, fruit and cocoanut	Immunity from small-pox.
Black-gram-cake and honey	Fascinating all people and bestowal of all desires.
Sesamum-rice and milk-gruel	Curative for all eye- and ear-diseases.
Sweet cake, black-gram-cake and milk-gruel	If the flame burns brightly it is a good portent : if dim, otherwise.
Jaggery-gruel	Cure for venereal diseases.
Fruit, milk-gruel, honey and pān-supāri	Cure for hydrocele, etc.
Honey	Locks and fetters will yield and watch-men run away.
Milk-gruel and honey	All prosperity.
...	(*a*) Fascination of men.
Honey	(*b*) Royal favour.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
59	Gold plate or turmeric (to be used for toilet)	45	1,000
60	Gold plate	45	1,000
61	Gold plate or necklace (and to be worn as a jewel by women)	8	1,2000
62	Gold plate; (to be placed under the pillow after Japa)	8	8,000
63	Gold plate (stanza to be inscribed and worn round the waist)	30	30,000
64	Kuṅkuma or gold plate (to be worn as a nose-screw)	18	10,000
65	Gold plate, worshipping S'rī-cakra with red flower and incense	45	1,000
66	(*a*) Gold plate	45	1,000
	(*b*) Holy ashes	3	5,000
67	Gold plate; (by the couple jointly)	45	1,000

Particulars of food offering	Fruit of the Japa
Sugar-Poṅgal and honey	Fascination.
Honey and milk-gruel	Acquisition of learning.
Cocoanut, fruit and honey	Fascinating men and gratification of desires.
Black-gram-cake and honey	Profound sleep.
Cocoanut	Ready obedience.
Jaggery-gruel and honey	Fascination of people or cure for venereal diseases.
Honey	Fascination of people.
Jaggery-gruel and honey	(*a*) Accomplishment in Vīnā and other instruments.
(*b*) do.	(*b*) Cure for all diseases.
Honey, milk-gruel and pān-supāri	Royal favour.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
68	Kuṅkuma, with stanza inscribed on it and worship of S'rī-cakra	45	1,000
69	Gold plate; muttering the stanza with Campaka flower (to be given to a) woman after Japa	45	1,000
70	Gold plate	45	1,000
71	Gold plate; muttering the stanza seated under a banyan tree	90	12,000
72	Gold plate or a walking stick	45	1,000
73	Gold plate or water (to be drunk or sprinkled after Japa)	7	1,000
74	Gold plate, in front of the Devī	45	108
75	Gold plate	3	12,000
76	Gold plate	12	1,000

Particulars of food offering	Fruit of the Japa
Honey and pān-supāri	Royal favour
Honey	Fascination of that woman.
Cocoanut and honey	Fascinating men.
Honey	Command of fairies.
Honey	Night-travel without fear.
Honey and milk	Increased flow of milk in women and cows.
Milk-gruel and honey	Enhanced reputation.
Fruit and honey	Poesy and flow of milk in women's breasts.
Cocoanut, fruit, honey and curd-rice	Fascination of people and acquisition of all powers.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
77	Yantra and stanza to be inscribed on charcoal of the red lotus flower, mixed with the ghee of a smoke-coloured cow and to be worn as a mark on the forehead after Japa	15	2,000
78	Red sandal paste mixed with rose water and civet (to be worn as a mark on the forehead)	45	108
79	Gold plate	45	1,000
80	Gold plate (to be placed on the yoni on first puberty)	45	1,000
81	Gold plate, facing south-east	16	1,000
82	Bhūrja leaf or a pair of wooden sandals or a log of As'vakarṇa tree under the back.	45	1,000
83	Gold plate, worshipped with Japā (red cotton) flower	12	1,000

Particulars of food offering	Fruit of the Japa
Honey and fruit	Royal favour.
Honey and black-gram-cake	Royal favour and success in all endeavours.
Honey and milk-gruel	Legerdemain.
Honey	Legerdemain.
Honey, jaggery-gruel and black-gram-cake	Floating on fire.
Cocoanut, fruit and honey	Floating on water.
Jaggery-gruel and honey	Keeping at bay an entire army.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
84	Gold plate	365	1,000
85	Gold plate, to be worshipped with flowers of eight different colours	12	1,000
86	Gold plate with a pot of water (to be used for bathing after worship)	21	1,000
87	Ashes from a crematorium or sandal paste	16	1,000
88	Gold or silver plate	180	1,008
89	Gold plate or holy ashes	30	1,000
90	Gold plate	30	1,000
91	Gold plate, (Yantra and stanza)	45	1,000
92	Gold plate or holy ashes	45	2,000

Particulars of food offering	Fruit of the Japa
Milk-gruel, spiced rice of various kinds and honey	Entering other bodies.
Milk-gruel, jaggery-drink and fruit	Warding off evil spirits
Milk-gruel, cocoanut and honey	Warding off evil spirits.
Milk-gruel, honey, fruit and cocoanut	Calling off snakes.
Jaggery-gruel, fruit and cocoanut	Calling off animals.
Jaggery-gruel and honey	Alleviation of disease.
Milk-gruel and honey	Counteracting the influence of witchcraft and bestowal of all desires.
Milk-gruel	Acquisition of land and wealth.
Spiced rice of various kinds, milk, milk-gruel and pān-supāri	Bestowal of a kingdom and warding off evil spirits.

Stanza No.	Yantra with Bīja to be inscribed on	Number of days to be worshipped	Number per diem of repetition of stanza
93	Gold plate	45	1,000
95	Gold plate	45	2,000
96	Gold plate or sesamum oil	3	108
97	A piece of the white Arka plank with turmeric (to be marked on the forehead)	10	1,000
98	Gold or copper plate or water	8	1,000
100	Gold plate or holy ashes	45	2,000
101	Gold plate	16	1,000
103	Gold plate	45	100,000, for the entire period

Particulars of food offering	Fruit of the Japa
Honey	Accomplishment of desires.
Poṅgal, cocoanut and fruit	Gratification of desires.
Sesamum-rice and jaggery	Healing of wounds.
Honey and milk-gruel	Acquisition of learning.
Cooked rice and honey	Physical strength and virility.
Honey	Virility and fecundity, after riddance of disease.
Tri-madhura, black-gram-cake and fruit	Valour.
Fruit and cocoanut	Accomplishment of desired objects.

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